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# LAKMÉ

*By*

Léo Delibes

Oliver Ditson Company



*the 11<sup>th</sup>* 72

# LAKMÉ.

→\* OPERA IN THREE ACTS. \*←

—BY—

# LEO DELIBES.

—TRANSLATED AND ADAPTED BY—

THEODORE T. BARKER.

\$3.00

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# CAST OF CHARACTERS.

GERALD (*first tenor*).....Officer of British army in India.  
 FREDERIC (*baritone*).....“ “ “ “ “ “  
 NILAKANTHA (*basso cantante*).....A Brahmin priest.  
 HADJI (*second tenor*).....A Hindoo slave.  
 A FORTUNE TELLER.  
 A CHINESE MERCHANT.  
 A SEPOY.

LAKME (*first soprano*).....Daughter of NILAKANTHA.  
 ELLEN (*high soprano*).....Daughter of the Governor.  
 ROSE (*second soprano*).....Her friend.  
 MRS. BENSON (*mezzo soprano*).....Governess of the young ladies.  
 MALLIKA (*mezzo soprano*).....Slave of LAKME.  
 HINDOOS— Men and women, English officers and ladies, sailors, Bayaders, Chinamen, musicians, Brahmins, etc., etc.

## ARGUMENT.

THE scene of LAKME is laid in one of the large cities of India, and in its immediate vicinity, recently subdued and occupied by the English. The opening takes place in the grounds of NILAKANTHA, a Hindoo priest, whose premises it is considered criminal and worthy of death to profane. A small party of English ladies, and officers of the British army find their way thither while strolling about for amusement. They force an entrance through the bamboo enclosure, and, while admiring the beauties of the place, come upon some beautiful jewels which have been laid aside for the moment by the daughter of the Brahmin proprietor. Realizing the impropriety of their presence, they turn to leave; but GERALD, one of the officers, and the lover of Ellen, daughter of the Governor, wishing to make a sketch of the jewels for the benefit of his lady-love, remains behind for that purpose while the others depart. Upon reflection, he decides to relinquish the idea of copying the form of the jewels, and in the moment of leaving is surprised by the sudden appearance of LAKME, just returning from a little excursion upon the neighboring stream. They are mutually struck by each other's presence, and, seemingly, a case of love at first sight is the result. LAKME demands how and why he came there, and tells him of the death penalty which must follow such intrusion. GERALD expresses his admiration of LAKME's beauty, and hastily departs, or conceals himself, just as the priest-father returns to his home. NILAKANTHA notices the disturbance of his daughter, and observes the strange footsteps, and declares that the intruder must die, if discovered. In the second act, the scene is changed to the neighboring city, where a grand Brahminic festival and procession take place in honor of the gods and goddesses of India. Also, an Indian bazaar, with its occupations and amusements. Many English residents are present, among them the party of the first act. Also the priest and his daughter, disguised as penitents, NILAKANTHA orders LAKME to sing, believing that she will be heard by the intruder upon his premises, and by his admiration of her beauty and voice will betray himself to his enemy's vengeance. The plan succeeds. GERALD is noted by the pleasure he shows

at again meeting with LAKME. NILAKANTHA, convinced of his guilt, sends his daughter away, and consults with his friends upon the manner in which he proposes to take vengeance upon the destroyer of his peace and the intruder upon the sanctity of his home. LAKME, disobeying the commands of her father, remains at hand, and when, shortly afterwards, GERALD is stricken down by the dagger of NILAKANTHA, she comes forward with her faithful slave, HADJI, and orders him to be carried to a hut concealed in the forest, where, his wound found to be not mortal, she cares for him and restores him to life and strength by the juices of certain plants, whose medicinal properties are well known to the Hindoos. There, as he recovers, his passion for her increases, and all else, including his former love, seems forgotten. A chorus of voices is heard passing their retreat, which comes from a procession of young lovers on their way to drink the waters of a sacred fountain, said to have the property of making unions lasting. GERALD wishes to drink of this water. LAKME obtains it, and is about to present it to him, when she perceives that a change has come over him during her absence. Meanwhile FREDERIC has made diligent search for his friend, and at last finds him alone in the hut. He endeavors to recall him to his duties by telling him that his regiment is ordered off at once to suppress an outbreak among the Hindoos. GERALD promises to be at his post in time, but begs a little delay, that he may once more see and bid adieu to LAKME. Upon receiving this promise, FREDERIC leaves him at the moment of LAKME's return with the sacred water. As she offers it to GERALD the fifes and drums of his regiment, just leaving for the seat of the rebellion, are heard in the distance. The sound, which recalls him to love and duty, transforms him, and he turns away from the proffered draught. LAKME is shocked by the sudden change in him, which she but too well knows how to account for. In her heart-breaking despair, she gathers and eats some flowers of the deadly poisonous *datura stramonium*, from the effects of which she dies in his arms, just as her father and his friends arrive on the scene.

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# LAKMÉ.

## OPERA IN THREE ACTS.

Words by GONDINET and PH. GILLE.

Music by LÉO DELIBES.

Translated and Adapted by THEODORE T. BARKER.

### PRÉLUDE.

The musical score for the prelude of Lakmé is presented in four systems. The first system is marked *Maestoso.* and begins with a dynamic of *f*. The piano part features a steady eighth-note accompaniment, while the grand piano part has a more complex, rhythmic melody. Pedal markings (*Ped.*) and asterisks are used throughout. The second system continues the *Maestoso* tempo, with dynamics ranging from *f* to *ff*. The third system is marked *Un peu plus animé.* and begins with a dynamic of *mf*. It features a more active piano part with triplets and sixteenth-note patterns. The grand piano part continues with its rhythmic accompaniment. The fourth system concludes the prelude with similar textures and dynamics.



*Andante.*

The first system consists of two staves. The upper staff contains six groups of triplets, each marked with a '3' above the notes. The lower staff begins with a dynamic marking of *f* (forte), followed by a *dim.* (diminuendo) marking over a long note, and ends with a *pp* (pianissimo) marking.

The second system features a flute part in the upper staff, indicated by the label *(FLUTE.)*. The piano accompaniment is in the lower staff, with *Ped.* (pedal) markings and asterisks below the notes. The flute part consists of eighth-note patterns.

The third system shows the piano accompaniment with *Ped.* markings and asterisks. The upper staff continues with chords and arpeggiated figures, while the lower staff has a more active melodic line.

The fourth system includes a tempo change to *moderato.* in the upper staff. The piano accompaniment starts with a *pp* marking and later has an *mf* (mezzo-forte) marking. The upper staff features a melodic line with accents and a triplet.

The fifth system continues the piano accompaniment. The upper staff has a triplet marked with a '3' and an accent. The lower staff features a complex rhythmic pattern with many sixteenth notes.

7  
Ped. f p

This system contains the first four measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A fermata is placed over the first measure of the fourth measure. Dynamic markings include *f* and *p*. Pedal markings are present in the second, third, and fourth measures, with asterisks indicating specific pedal points.

mf Ped. Ped. Ped. mf

This system contains measures 5 through 8. The right hand continues the melodic development with slurs and accents. The left hand maintains its accompaniment. Dynamic markings include *mf*. Pedal markings are present in measures 6, 7, and 8, with asterisks indicating specific pedal points.

Ped. Ped. Ped.

This system contains measures 9 through 12. The right hand features a complex texture with many beamed notes. The left hand continues its accompaniment. Pedal markings are present in measures 10, 11, and 12, with asterisks indicating specific pedal points.

Ped. Ped. cres. Ped. espressivo. Ped. p

This system contains measures 13 through 16. The right hand has a more active texture. The left hand continues its accompaniment. Dynamic markings include *cres.* and *p*. The instruction *espressivo.* is written above the right hand in the fourth measure. Pedal markings are present in measures 13, 14, 15, and 16, with asterisks indicating specific pedal points.

sfx Ped. f

This system contains measures 17 through 20. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. Dynamic markings include *sfx* and *f*. Pedal markings are present in measures 18 and 19, with asterisks indicating specific pedal points.



8

8va

*Ped. cres.* *Ped.* *ff* *poco allarg.*

This system contains the first four measures of the piece. The right hand features a complex, rhythmic melody with many beamed notes. The left hand provides a steady accompaniment. Pedal markings and dynamic changes are present throughout.

*Tempo.* *sfx dim.* *p* *f* *Ped.* *p*

This system contains measures 5 through 8. The tempo is marked as 'Tempo.' The right hand continues with rhythmic patterns, while the left hand has more melodic movement. Dynamics range from piano to fortissimo.

*Ped.* *8va Bassa.* *tres soutenu.* *crescendo.*

This system contains measures 9 through 12. The right hand has a more melodic line, and the left hand features a prominent bass line. The tempo is 'tres soutenu' and the dynamics are 'crescendo'.

*8va Bassa.* *Ped. ff*

This system contains measures 13 through 16. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamics include fortissimo.

*8va* *Le double plus lent.* *fff* *pp* *Ped.* *Enchaines.*

This system contains the final five measures of the piece. The tempo is 'Le double plus lent'. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics range from fortissimo to pianissimo. The piece ends with 'Enchaines.'

## ACT I.

SCENE I.—A well-shaded garden, where flourish and intermingle all the flowers of India. In the background, near a little river, stands a building of modest proportions, half concealed by the trees; a figure of Lotus, over the door, and near by, a statue of Ganesa, an idol with the head of an elephant, the god of wisdom, give this mysterious abode the appearance of a sanctuary. The garden is enclosed by a high fence of bamboo. Time, daybreak.

HADJI, MALLIKA, NILAKANTHA: then Hindoos, men and women. HADJI and MALLIKA come to open the garden gate to the Hindoos, who enter immediately.

## “HERE, AT THE USUAL MOMENT.”

### No 1. Prayer and Chorus.

*Andante.* (Curtain rises.)

The musical score is written for piano and consists of four systems of music. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Andante*. The first system is marked *p* (piano) and the second *pp* (pianissimo). The third and fourth systems include *Ped.* (pedal) markings and *Sva. bassa.* (Sustained Bass) markings. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various ornaments and dynamics.

MALLIKA with Sopranos.

Here, at the us - ual mo - ment, When the plain, per - fume freight - - ed,...

HADJI with 2d Tenors

Here, at the us - ual mo - ment, When the plain, per - fume freight - - ed,...

Basses.

By the dawn's flame a - light - ed, Doth greet the new-born day.....

By the dawn's flame a - light - ed, Doth greet the new-born day.....

*Sca. bassa.*



Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....

Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....

*Sva.*

*Ped.*

*Sva. bassa.*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....". The bottom two staves are piano accompaniment in bass clef. The piano part features a complex rhythmic pattern with many sixteenth notes. A first ending bracket spans the first two systems. A fermata is placed over the final note of the piano part in the second system. The marking "Sva." is at the beginning of the piano part, and "Sva. bassa." is at the end. A "Ped." marking is also present.

That the an - ger of Brah - ma may from us pass a - way,..... That the

That the an - ger of Brah - ma may from us pass a - way,..... That the

*Sva.*

*Ped.*

*Sva. bassa.*

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines with the lyrics: "That the an - ger of Brah - ma may from us pass a - way,..... That the". The bottom two staves are piano accompaniment. A first ending bracket spans the second system. A fermata is placed over the final note of the piano part in the second system. The marking "Sva." is at the beginning of the piano part, and "Sva. bassa." is at the end. A "Ped." marking is also present.

*cres.* *ff* *pp*  
 an - - ger of Brah - - ma May from us turn a - way.  
*cres.* *ff* *pp*  
 an - - ger of Brah - - ma May from us turn a - way.  
*cres.* *ff* *pp*

*cres.* *ff* *Ped.* *ff* *Ped.* *dim.* *pp*

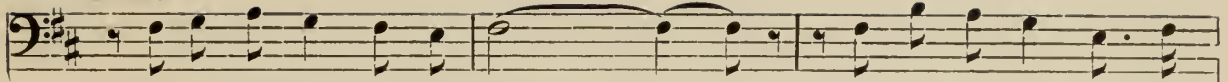
NILAKANTHA. (coming from his dwelling.)

Thrice blessed may you be, Who faithful homage  
*pp* *mf* *sans rigueur.*

ren - der To Heaven's high priest in me, Re - viled, scoff'd at, and out - - raged!



*Mesuré.*



Of our base vic - tors, the sway.....

We'll wea - ry out, sure, though

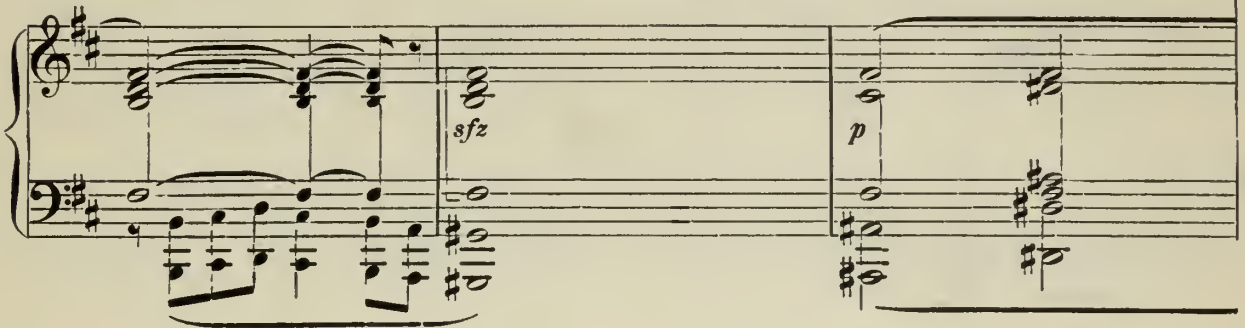
*Mesuré.*



slow . . . ly ;

They have driv'n our gods a - way

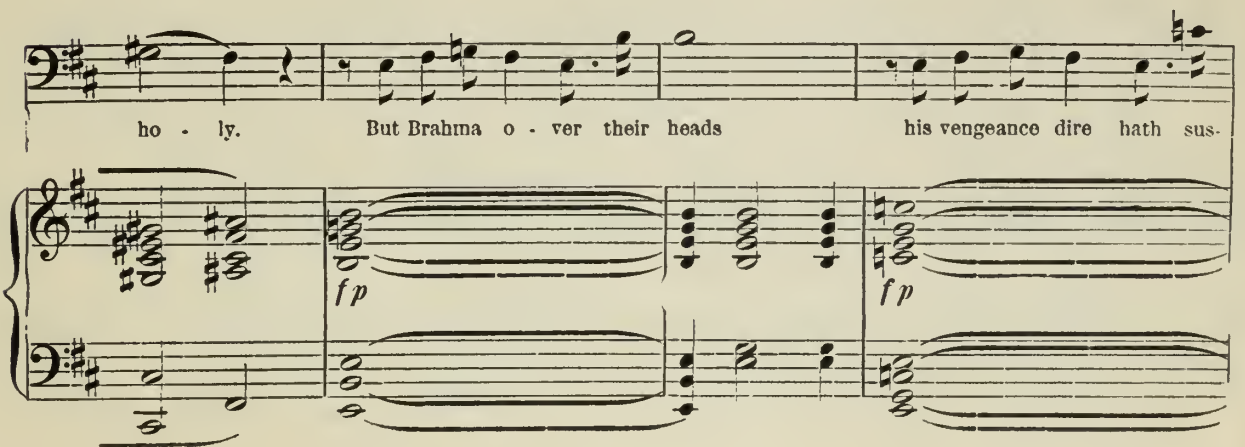
From the ancient tem - ples



ho - ly.

But Brahma o - ver their heads

his vengeance dire hath sus -



*cres.* *p*

-pend - - ed,.... And when that ex - plodes and spreads, Our hard bond - age will be

*cres.* *pp*

*Même mouv't. (deux mesures pour une.)*

end - - ed. In my dwelling here to - day..... I be - hold God's pow'r dis-

*Même mouv't. (deux mesures pour une.)*

*p*

*cres. e animato.*

-play - - ing. Up to him I soar a - way; I be - hold, and soar a -

*cres. e animato.*

way, While I hear my daugh - ter pray

*cres.* *f* *dim.*

*Ped.* \*

*Moderato.* LAKME. (in the wing.)

O..... Dour - ga fair,..... O..... Si - va

*p*

-ingl

*Moderato.* (All the Hindoos kneeling.)

*p*

*les 2 Peds.*  
(Harp in the wing.)

*Ped.* \* *Ped.* \*

great,..... Might-y..... Ga - ne - sa,..... who did .... Brah - ma's

*Ped.* \* *Ped.* \*

*Ped.* \*



life.... cre - - - ate!.... ah!.....

Sop.

Tenors.

*pp*

Basses.

*pp*

O Dourga fair, O goddess great, Ga - ne - sa, protect our state;

*Ped.* *les 2 Ped. pp* *Ped.*

*tr.*

*pp* 3 3

God's great, that did Brahma's life cre-

*pp* 3 3

O Si-va pale, thy wrath a - bate. God's great, that did Brahma's life cre-

*pp* 3 3

*Ped.*

(LAKME enters from her home, and mingles her prayer with that of the Hindoos.)

..... O..... Dour - ga fair,.....

(closed lips.)

-ate!

(closed lips.)

-ate!

*mf*

*les 2 Ped.* \* *Ped.* \* *Ped.* \*

O..... Si - va great,..... Might-y..... Ga - ne-

*Ped.* \* *Ped.* \* \*



-sa..... you, who Brah - ma did..... cre -

(closed lips.)

*Ped.*

This system contains the first four staves of the musical score. The top staff is the vocal line, with lyrics: "-sa..... you, who Brah - ma did..... cre -". The second and third staves are the right-hand piano accompaniment, and the fourth staff is the left-hand piano accompaniment. The piano part features a rhythmic accompaniment with chords and a bass line. A "Ped." (pedal) marking is present in the left hand. A "(closed lips.)" marking is placed below the vocal line.

ate!..... ah!.....

*pp*

.... O, Dour-ga fair,.... O goddess great! Ga - - ne - sa..... pro-TECT our state.

*pp*

*Ped. pp*

This system contains the next four staves of the musical score. The top staff is the vocal line, with lyrics: "ate!..... ah!.....". The second and third staves are the right-hand piano accompaniment, and the fourth staff is the left-hand piano accompaniment. The piano part continues with a rhythmic accompaniment. A "Ped." (pedal) marking is present in the left hand, along with a "pp" (pianissimo) dynamic marking. The lyrics ".... O, Dour-ga fair,.... O goddess great! Ga - - ne - sa..... pro-TECT our state." are written below the vocal line.

Musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes a *Ped.* (pedal) marking. The lyrics are: "God's... might-y, Brah-ma that" and "O Si-va pale,... thy wrath a-bate God's... might-y, Brah-ma that".

Musical score for the second system. It features a vocal line at the top and piano accompaniment below. The piano part includes a *rall.* (rallentando) marking. The lyrics are: "did..... cre-ate....." and "suivez.".

Moderato.

NILA. (to the Hindoos.)

Bass line for the first system of the vocal part, starting with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

Go now in peace; but as you leave, re - peat.... Your de - vout morn - ing prayer.

Moderato.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a moderate tempo and includes a mezzo-forte (mf) dynamic marking.

Bass line for the second system of the vocal part, including dynamic markings of forte (f), mezzo-forte (mf), and piano (p). The tempo changes to 1o Tempo.

De-part. Now go! God guide your feet.....

Piano accompaniment for the second system, including dynamic markings of sforzando (sfz) and piano (p). The tempo is marked 1o Tempo.

Sopranos.

Musical staff for the Soprano voice part, starting with a treble clef and a key signature of one flat. The melody is marked piano (p).

Here, at the us - ual mo - ment, When the plain, per - fume freight - - ed,....

Tenors

Musical staff for the Tenor voice part, starting with a treble clef and a key signature of one flat. The melody is marked piano (p).

Here, at the us - ual mo - ment, When the plain, per - fume freight - - ed,....

Basses.

Musical staff for the Bass voice part, starting with a bass clef and a key signature of one flat. The melody is marked piano (p).

Piano accompaniment for the third system, including a piano (p) dynamic marking and a Ped. (pedal) instruction. The music features a grand staff with treble and bass clefs.



By the dawn's flame a - light - ed, Doth greet the new-born day.....

By the dawn's flame a - light - ed, Doth greet the new-born day.....

*Ped.*

*Sva. bassa.*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system is identical to the first. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A 'Ped.' marking is placed above the piano part, and 'Sva. bassa.' is written below it.

Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....

Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....

*Ped.*

*Sva.*

*Sva. bassa.*

Detailed description: This system contains the second two systems of music. The first system has two vocal staves and a piano accompaniment. The second system is identical to the first. The piano accompaniment continues with similar textures. A 'Ped.' marking is placed above the piano part, and 'Sva.' is written below it, followed by 'Sva. bassa.' at the end of the system.

That the an - ger of Brah - ma may from us pass a - way,..... That the  
 That the an - ger of Brah - ma may from us pass a - way,..... That the

*Sva.* *Ped.* *Sva. bassa.*

an - - ger of Brah - - ma May from us pass a - way.  
 an - - ger of Brah - - ma May from us pass a - way.

*cres.* *ff* *pp*

*cres.* *Ped.* *ff Ped.* *\* Ped.* *\* Ped.* *pp*

(The Hindoos depart reflectively.)

*p* *pp*



## LAKMÉ, 'TIS THOU WHO DOST WATCH.

SCENE, III. *The same, except the Chorus.*

MODERATO.

*mf*  
*Ped.* \*

NILA. (*tenderly.*)

Lak-mé,

'Tis thou who dost watch o'er

us!

*a tempo.*

*p* (Clar.)  
*Ped.* \*

And if I dare to brave the hos-tile ranks be-fore us, of the en-raged en-e-

*p*  
*Ped.* \*

-my, 'Tis that God's pitying, heeds Thy child-like pu-ri-

*mf*  
*Ped.* \*

*poco rall.*

*p*  
*Ped.* \*

*suivez.*

*a tempo.*

LAKME.

When Brah - ma great, in pi - ty ten - der, Bruis'd a

ty.

*p* (*Harpe.*)

flower on his way, Made the earth and the

sky, He let the hon - ey lie.

*poco rall.* *a tempo.*

And from that hope did ren - der!

NILA.

I now must leave you

*a tempo. espressivo.*

*suivez.* *Ped.* *Ped.*

What! so soon!

here for a - while Be thou fearless; In that pa - go - da!

*Ped.* *Ped.* *p*

peer - less, That's still al - lowed to stand, Some one waits my command. The fes - ti - val to -



HADJI.

We'll watch o'er her to -

(To the two servants.)

mor - row calls me! Re - main be - side Lak - mé

*p*

*Ped.*



MALLIKA.

We'll watch o'er her with care.

NILA.

*I shall re-*

geth - er.

I shall back find my

*Ped.*



LAKME. *a tempo. p*

Musical staff for Lakme, showing a melodic line with a rest followed by a series of eighth notes.

MALLIKA.

May kind heav'n guard and keep you, And lead you by the

Musical staff for Mallika, showing a melodic line with a rest followed by a series of eighth notes.

HADJI.

*p*

*turn*  
way.

Be - fore the close of day. May kind heav'n guard and keep you, And lead you by the

Musical staff for Hadji, showing a melodic line with a rest followed by a series of eighth notes.

*a tempo.*

*très peu ralenti.*

*pp*

*Ped.*

Piano accompaniment for the first system, featuring chords and a melodic line in the bass.

Musical staff for Lakme, showing a melodic line with eighth notes.

hand, And drive all foes a - way That in your path may stand, And drive all foes be -

Musical staff for Mallika, showing a melodic line with eighth notes.

Musical staff for Hadji, showing a melodic line with eighth notes.

hand, And drive all foes a - way That in your path may stand, And drive all foes be -

Musical staff for the piano accompaniment, showing a bass line with eighth notes.

Piano accompaniment for the second system, featuring chords and a melodic line in the bass with pedal markings.

*Ped.*

\*

*Ped.*

\*

*Ped.*

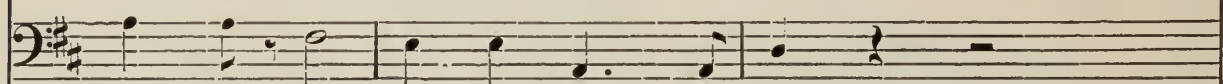
\*



fore you That in your path may stand.



fore you That in your path may stand.



*Ped.* \* *mf* *Ped.* \*

(NILAKANTHA goes out, HADJI re-enters the house.)

*dim.* *dim.* *p* *Enchaines.*



## COME, MALLIKA.

## DUO.

SCENE IV. LAKME—MALLIKA.

LAKME. (*Takes off some jewels, and places them on a stone table.*)*Allegro moderato. (un peu anime.)*LAKME (*gaily.*)

Allegro moderato. (*un peu anime.*)

LAKME (*gaily.*)

Come, Mal - li -

ka, The bright flowing vines, Their shadows now are throwing A - long the sa - cred

*pp*

stream, That calm - ly here is flow - ing; Yet enlivened by

*pp*

## MALLIKA.

*Andantino con moto.*

songs of the birds 'mid the pines!..... Oh! dear mistress, 'Tis

*Andantino con moto.*

now, When smiling I be-hold thee, In this blest mo-ment, No cares be-

gull-ing, That thy heart oft closed, I may read, Lak-mé!

*sfz*

*dim.* *poco rall.*

LAKME. *a tempo.*

'Neath.... the dome, The ..... jas - mine To the ro - ses comes  
*a tempo.*  
 'Neath the leaf - y dome, Where the jas - mine white To the ro - ses comes  
*Ped. pp a tempo.* *Ped.* *Ped.*  
 greet - ing, By.... .. flower banks fresh..... and bright,  
 greet - ing, On the flow'r-deck'd bank, Gay in moru - ing light,  
*Ped.* *Ped.*  
*mf*  
 Come, and join we their meet - ing. Ah! ..... we'll glide  
*mf*  
 Come, and join we their meet - ing. Slow - ly on we'll glide  
*Ped.* *mf Ped.*



*p* with... the tide, *mf* On... we'll ride a - way; Through

*p* Float - ing with the tide, *mf* On the stream we'll ride a - way; Through

*Ped. p* \* *Ped. mf* \* *Ped.* \*

*f* wave - lets shim - ring bright - ly, *p* Care - less - ly row - ing

*f* wave - lets shim - ring bright - ly, *p* Care - less - ly row - ing

*Ped. sfz* \* *pp*

light - ly, Reach we the steeps Where the

light - ly, We'll reach soon the steeps Where the foun - tain sleeps.

*poco rall.*

birds war - ble, war - ble, the birds spright - ly.

*poco rall.*

Where war - ble the birds spright - ly.

*Ped.* ✱ *poco rall.*

*a tempo. p p*

'Neath.... the dome, flowers u - nite, Come and join.....

*a tempo. p p*

'Neath the leaf - y dome, Where the jas - mine white, Come! and join.....

*Ped. pp a tempo.* ✱ *Ped.* ✱

*rall.*

we their meet . . . . ing!

*rall.*

we their meet . . . . ing!

*Ped.* ✱ *rall.* *Ped.* ✱

*Un peu plus anime.*  
LAKME.

But, why my heart's with swift terror in - vest - ed, Doth not yet ap - pear, When my

*p*  
*Un peu plus anime.*

fa - ther 'lone goes to your ci - ty de - test - ed, I trem - ble, I trem - ble with

*dim.*

MALLIKA.

fear. May the god, Ga - ne - sa, keep him from dan - gers, Till he ar - rives at the pool just in  
(Cor.)

*Ped.* \* *Ped.* \* *Ped.* \*

view,..... Where wild swans, those snowy wing'd stran - gers, Come to de - vour the lo - tus



LAKME.

Yes, where the wild swans, those snow - y wing'd  
blue.

stran - gers, Come to feed on lo - - tus

*poco rall.* *Bb* *Fb*

*poco rall.*

*rare*  
*lo tempo. p*  
blue, 'Neath... the dome, jas - - mines white To the ro - ses comes

MALIKA.  
*p*  
'Neath the leaf - y dome, Where the jas - mine white To the ro - ses comes

*Ped. pp*  
*lo tempo.*

*Ped.*

*Ped.*

greet - ing, By.... . flower bank, fresh..... and bright,  
 greet - ing, On the flow'r-deck'd bank, Gay in morn - ing light,

*Ped.* \* *Ped.* \* *Ped.* \*

Come, and join we their meet - ing. Ah!..... we'll glide  
 Come, and join we their meet - ing. Slow - ly on we'll glide,

*mf* *mf* *mf* *Ped.* \* *Ped.* \* *mf* *Ped.* \*

with... the tide, On.... we'll ride a - way; Through  
 Float - ing with tho tide, On the stream we'll ride, a - way; Through

*p* *mf* *p* *mf* *Ped. p* \* *Ped. mf* \* *Ped.* \*

*f* wave - lets shim - ring bright - ly, *p* Care - less - ly row - ing  
*f* wave - lets shim - ring bright - ly, *p* Care - less - ly row - ing  
*Ped. sfz* *pp*

light - ly, Reach - ing the steeps Where the  
 light - ly, Come, we'll reach the steeps Where the four - tain sleeps,

*poco rall.*  
 birds war - ble, war - ble, bird - lings spright - ly.  
*poco rall.*  
 Where war - ble bird - lings spright - ly.  
*Ped. \** *poco rall.*



*a tempo. pp*

'Neath.... the dome, flowers u - nite, Come and join.....

*a tempo. pp*

'Neath the leaf - y dome, Where the jas - mine white, ah! come join.....

*Ped. pp a tempo.*

*Ped.*

*rall.*

we their meet - - - ing!

*rall.*

we their meet - - - ing!

*(Cor.)*

*molto. Ped.*

*rall.*

*p*

(During the latter measures MALLIKA has unfastened a little boat, anchored among the reeds in the stream. LAKME steps into it followed by MALLIKA, who takes the helm. The boat moves on, and their voices are lost in the distance.)

*Ped. pp*

*Ped.*

(Cor.)

*Ped.* \* *p*

LAKME. (in the distance.)

*p*

MALLIKA. *p*

Ah!.....

Ah!.....

Ah!.....

Ah!.....

*dim.*  
*rall.* *pp*

*rall.*

Ah!.....

*rall.*

Ah!.....

*pp*

SCENE V. GERALD, FREDERIC, ELLEN, ROSE, and MRS. BENSON. (*Laughter is heard outside the enclosure.*)

ROSE. What do you see?

FRED. I see a garden.

ELLEN. And you, Gerald?

GER. I see some fine trees.

ELLEN. Is any one there?

GER. I don't know.

ROSE. Look carefully.

FRED. That is not so easy, over such a palling.

ELLEN. Try to push aside the bamboos.

MRS. BENSON. Young ladies, young ladies, be prudent!

GER. Stay! I see a statue of Ganesa, god of wisdom.

FRED. I see a lotus drawn above the door; 'tis the abode of a Brahmin!

ROSE and ELLEN. Of a Brahmin?

FRED. Let us go away.

ROSE and ELLEN. What for?

FRED. Because we must not trifle with these people.

ELLEN. (*Pushing aside the bamboos.*) Oh, as for myself, I wish decidedly to see a Brahmin's garden.

MRS. B. Be prudent, Miss Ellen.

ELLEN. Ah! 'tis too late. (*The bamboos have yielded, and she enters the garden.*)

MRS. B. Oh, Miss Ellen!

ROSE. The breach is made, we can all go through.

MRS. B. You, too, Miss Ellen?

GER. We cannot back out now, O venerable Mrs. Benson!

MRS. B. (*entering and making a grimace.*) But I don't know upon whose grounds we are trespassing.

FRED. Ah! I know very well, now. I am not personally acquainted with the proprietor of this little temple, but I have heard much said about him.

GER. It is quite certain we have not been presented.

FRED. And thus we place ourselves in a dangerous predicament.

ROSE (*quickly*). Do not frighten Mrs. Benson!

ELLEN. No, do not alarm her.

MRS. B. With your permission, young ladies, I am your governess, and prudence is a duty with me.

ROSE. Prudence, allowed; but fear?

MRS. B. Fear also. When his highness, the governor, deigned to intrust his daughter and niece to my care, he recommended me to be afraid. I engaged myself to be afraid. I am afraid!

ELLEN (*to ROSE, gayly*). See how pretty it is. What lovely groupings of leaves and flowers!

FRED. Beware of serpents 'neath the flowers, Miss Rose.

ELLEN. How charming is that rivulet, bordered with verdure!

ROSE. It seems to lengthen itself with a graceful turn to reach hither.

ELLEN. See, too, those beautiful flowers—

FRED. Do not touch them, Miss Ellen. They are daturas (*datura stramonium*); harmless enough in England, but here, under this brilliant Indian sky, to put a leaf of it in your mouth is sufficient to—

MRS. B. To poison one?

GER. Yes, to poison one!

FRED. Quite so, Mrs. Benson.

MRS. B. It is an abominable country.

FRED. If you will allow me to talk reason with you—

Rose. We won't allow it.

ELLEN. No, no; we won't allow it any way.

FRED. See, Gerald, you who have rights, or the semblance of certain rights, since you will have the happiness to wed Miss Ellen in a few weeks—

GER. I shall never use my rights in opposition to my wife's.

ELLEN (*holding out her hand*). All right; that is well said.

FRED. Oh, these lovers! (*To GERALD*) Adventure, moreover, is not unpleasing to you. (*To MISS ELLEN*) You do not understand him, Miss Ellen; he loves danger, and finds poetry therein. He is a dreamer of the impossible,—an enthusiast of the unknown; he loses himself with love in the blue ether!

ELLEN (*hastily*). I do not reproach him for that.

FRED. (*Gaily*). Quite the contrary, is it not so? I am the prosaic one; I swear to you, however, that if I were alone—

ROSE. What! we do not greatly expose ourselves, since we meet no one. That dwelling seems un-inhabited.

FRED. I again assure you that is really inhabited, by a Brahmin fanatic, named Nilakantha. He ministered at a pagoda that the conquest ruined, which he with difficulty pardons us.

MRS. B. But I see plenty more pagodas.

FRED. In the cities—yes. We shall have, too, tomorrow, one of the greatest of Hindoo festivals. All the Brahmin's of the neighborhood will meet in the grand pagoda. But in the villages the faith is slowly dying out. Nilakantha has retired to this little corner of land, which he has consecrated to Brahma by his own authority, and he lives upon the modest offerings of some faithful Hindoos. He has a daughter—

ELLEN. A daughter?

MRS. B. Do such people have daughters?

FRED. She is named Lakmé.

ELLEN. Oh, what a pretty name! Lakmé!

ROSE. I should like to see her.

FRED. She is all that is wanting here. But you do not see, Europeans as you are, that this little person, born in a pagoda, vowed to some god or goddess of the Indian Heaven, believes herself a part of the divine essence. She despises all that passes outside this enclosure, and never shows herself abroad.

ELLEN. Is she beautiful?

FRED. Ravishingly so, they say.

## WHEN WOMAN'S FAIR.

### Quintette and Couplets.

*Allegretto.* ELLEN.

When woman's fair, youthful, and jol - ly, She is wrong her - self to

*Allegretto.* *p leger.*

FRED. hide, But in this strange land, all is fol - ly, Yet by its rul - ings I'll a-bide. GERALD. Like an



ROSE.

Shut up by her-self from the light!

i - dol de-i-fled ev - er :

And mingling with her own kind

Mrs. BENSON.

ELLEN.

She'd be for me a per - fect fright!

Ev - ery wo - man lis - tens with pleas - ure to the

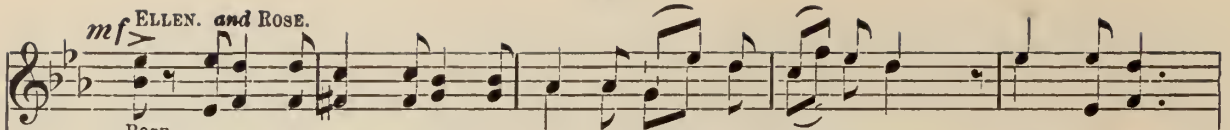
nev - er.

*cres.**f p*

praise that men will bring.

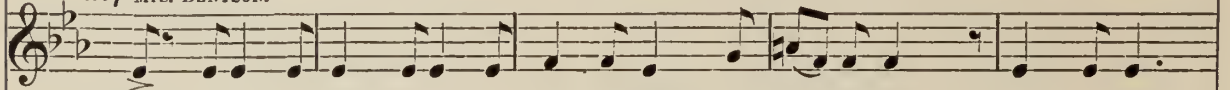
FREDERIC.

'Tis in Eu - rope thus, in a meas - ure; But 'tis here a dif - fer - ent

*mf* ELLEN. and ROSE.

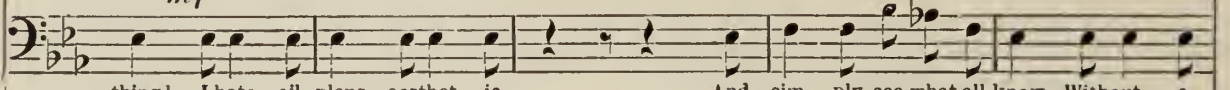
ROSE.

Ah! adepts in plans aesthet - ic, Lov - ing change and bril - liant show, Lay a - side

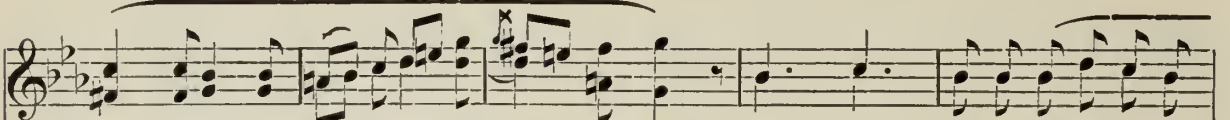
*mf* Mrs. BENTSON.

Ah!

adepts in plans aesthet - ic, Lov - ing change and bril - liant show, Lay a - side

*mf* GERALD.FRED. *mf*

thing! I hate all plans aesthet - ic, And sim - ply see what all know, Without a



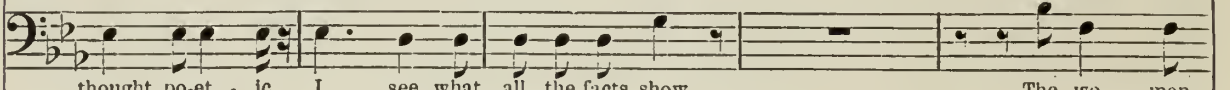
dreams po-et - ic, Let us talk with rea - son now. Yes, the wo - men are like in all



dreams po-et - ic, Let us talk with rea - son now. The wo - men



Let us rea - son cool - ly now. The wo - men



thought po-et - ic, I see what all the facts show. The wo - men



pla - - ces, And hap - pi - ly so. The wo - men are a - like in all pla - ces,  
 like are in all pla - ces, The wo - men like are in all  
 just a - like are in all pla - ces, The wo - men like are in all  
 not a - like are in all pla - ces, Not like are wo - men in all  
 are..... like, hap - pi - ly 'tis so, hap - pi - ly 'tis so.  
 pla - - ces, Hap - pi - ly 'tis so.  
 places, Good luck 'tis so. Hap - pi - ly 'tis so, hap - pi - ly 'tis so.



ELLEN.

Should we then seek for tra - ces gra - cious, In these mys -

*p leger.*

-te - - - rious, strange a - bodes!

FRED.

Oh! no! 'Twould be something au - da - cious, Making a

ROSE. (*jestingly.*)

Then has she di - vine grace with - in her!

stir 'mong their gods. Well, I

GERALD. (*jestingly.*)Mrs. BENSON. (*ironically.*)

Must we then live on bended knee? Say she's  
think so, as I'm a sin - - ner.

bet-ter then, far, than we!

FREDERIC.  
I will not speak in such light fashion, No! But

'neath this hot sky of flame, The wo - - - men here, burning with pas - - -

-sion, As ours say, are not quite the same.....

*Andante.*

FRED.

*p*  
Their pe-cu-lar vir-tue needs some outward show, ... Love-engross'd, they neither law, nor contract know !...

*Andante.*

Tis not love in our fine, co-quetish fash - ion, Not a thing of sweet, gen-tle sen-ti-ment,.....

*poco rall.*  
Or a state of slow - go - ing pass - - sion, That doth end in a cool con - tent.....

*suivez.*



*p*

No, their hearts are full while love is fresh and warm..... Life for them is on - ly knowing

*p* *Ped.* ✱

how to charm,..... Liv - ing, is to charm.

*Ped.* ✱ *mf*

ELLEN. (Recit.)

Such women we should call i - de - al, Who charm all in - stantaneous - ly. And

*p*

..... we seem commonplace and re - al, Who pleasing oth - er - wise may be.....

We're subdued with less of brilliant noise and light, . . . 'Gainst sur-prises sudden we let rea - son fight, . . .

*p*

But they've not, you know, your fine enchantress - es, Felt the sweet dis-may when love's first de - clared,

Or the pleasures, or the dis-tress - es, Or the bliss when one's dreams are shared. . . . .

*p*

Those ce - les - tial beauties know how hearts to move, . . . . . With more modest feel - ing we know

*pp* *Ped.* ✻

FREDERIC.

how to love,..... We know how to love! Not to com-

*ped.* *mf*

*Allegretto.*

ELLEN.

ROSE.

Mrs. BENSON.

GERALD.

'Tis but your wit that leads you stray - ing!

'Tis but your wit that leads you stray - ing! He deals with

-pare tends what I'm say - ing!

*Allegretto.*

*mf leger.*

facts, plain - ly we see!

I say what's re - port - ed to



ELLEN.

ELLEN.

ROSE.

'Tis his wit that leads him stray - ing. You've too much sim - pli - ci -

Mrs. BENSON.

Mrs. BENSON.

'Tis your wit that leads you stray - ing. You've too much sim - pli - ci -

me.

No,

no,

I

*cres.*

-ty, Or of cre - du - li - ty, too much cred - u - li - ty!.....

-ty, Or of cre - du - li - ty, too much cred - u - li - ty!.....

say what's re - port - ed to me, what's re - port - ed to me.....

*f*

*mf* ELLEN.  
ROSE.  
*mf* Mrs. BENTSON.  
*mf* GERALD.  
FRED. *mf*

Ah! adepts in plans æsthet - ic, Lov - ing change and bril - liant show, Lay a - side  
Ah! adepts in plans æsthet - ic, Lov - ing change and bril - liant show, Lay a - side  
Ah! I hate all plans æsthet - ic, And sim - ply see what all know; Without a

dreams po-et - ic, Let us talk with rea - son now. Yes, the wo - men are like in all  
dreams po-et - ic, Let us rea - son cool - ly now. They're all a -  
Let us rea - son cool - ly now. The wo - men  
thought po-et - ic, I see what facts simply show. The wo - men

pla - - - ces, And hap - pi - ly so. The wo - men like are al ways, and in all  
 -like, and in all pla - ces, The wo - men like are in all  
 are all like, and in all pla - ces, The wo - men like are in all  
 are not like in diff - 'rent pla - ces, Not like are wo - men in all

pla - - - ces, hap - pi - ly 'tis so, hap - pi - ly 'tis so. *Plus anime.*  
 pla - - - ces, Hap - pi - ly 'tis so.  
 places, 'Tis well 'tis so. Hap - pi - ly 'tis so, hap - pi - ly 'tis so.  
*Plus anime.*



Take ..... good care, no ..... change ad - vise.....

Take ..... good care, no change ad - vise.....

Yes, ..... some - times, change would be wise.....

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics: "Take ..... good care, no ..... change ad - vise.....". The bottom two staves are piano accompaniment in G major, with lyrics: "Take ..... good care, no change ad - vise.....". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

For ..... in love there dan - ger lies. Ah!.....

For ..... in love there dan - ger lies. Ah!

There ..... to me no dan - ger lies. I

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics: "For ..... in love there dan - ger lies. Ah!.....". The bottom two staves are piano accompaniment in G major, with lyrics: "For ..... in love there dan - ger lies. Ah!". The piano part continues with a rhythmic accompaniment, featuring chords and moving lines in both hands.

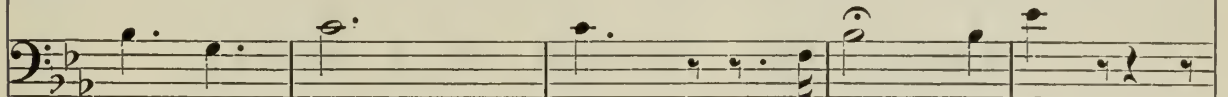
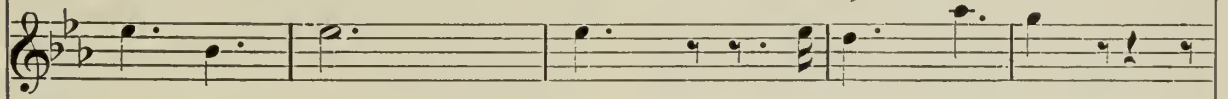
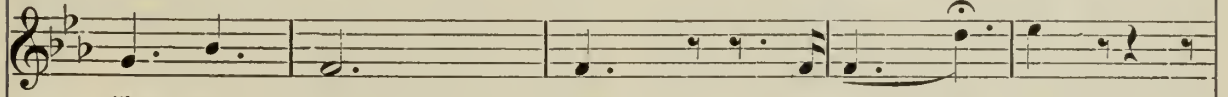
leave a - - lone your dreams po - - et - ic, For in all  
 let us leave our dreams po - - et - ic, For in all  
 will fol - low no plans aes - - thet - ic, For in all

ah!.....

pla . . . . . ces, a  
 pla . . . . . ces, are  
 pla . . . . . ces,..... the wo . . . . . men are  
 pla . . . . . ces,..... the wo . . . . . men are not

*crescendo.*

-like are wo . . . . men, they're all the same!





ROSE. (*Perceiving the jewels on the table.*) Stay! A woman's jewels?

ELLEN. The Brahmin's daughter's.

ROSE. How graceful they are in form!

FRED. (*Quickly.*) Young ladies, do not touch them.

ELLEN. Be re-assured; I shall not touch them, as they are sacred.

But Gerald might copy the design.

FRED. Would you install him here with his pencils?

GER. Why not?

FRED. How— why not! We have not only committed here a violation of home, condemnable in all countries, but a veritable sacrilege, the dwelling of a Bramin being sacred as the pagoda itself. Thus, a sacrilege committed by a European, never goes unpunished. The guilty one falls someday or other, struck by an invisible hand!

MRS. B. Ah! great heaven, why did you not tell us that at once! GER. The officers of her majesty, the Queen of England, scorn the Brahmins.

FRED. It is not a question of courage who never show themselves, who pursue their vengeance in darkness, without haste, waiting for the propitious moment, sure that none of their own people will denounce them. Remember, that we are in a conquered country.

MRS. B. Yes, yes, among a barbarous people. When I think how well off we might be in London, at Hyde Park, inhaling the delicious fog that so freshens our complexions! Now, young ladies, I shall make use of my authority.

GER. I propose a transaction. You will go back to the city, respectable Mrs. Benson—

MRS. B. Thank you.

GER. With these young ladies and Frederic. I will stay here, and copy the design of these jewels, which so please Miss Ellen.

ELLEN. (*To GER.*) If so be you incur no danger.

GER. (*Laughing.*) Not the least. So soon as I shall see anyone coming, I shall escape, and make no fuss about it.

ELLEN. I will wear the jewels on our wedding day.

GER. Then I shall find them beautiful.

MRS. B. Well, young ladies?—

ROSE. (*To ELLEN.*) I am sorry to go away.

ELLEN. I am still more sorry.

FRED. (*To GERALD.*) Remember, that you are in the wrong here—

MRS. B. Mr. Frederic

FRED. (*Going out.*) He is a hero. You are a hero, and I am ridiculous, stupidly ridiculous. In this world, that is generally the fate of wise men.

MRS. B. Mr. Frederic— (*They go out.*)

## TAKING THE DESIGN OF A JEWEL.

No 4. Air.

SCENE. VI. GERALD. (*Alone preparing to sketch.*)

*Allegretto.*

*Recit.*

Tak - ing the design of a jewel, Is't so serious an action! Ah! Frederic is mad!

*10 tempo.*

(*He moves toward the jewels.*)

..... then stops.)

*Moderato.*

But, whence comes then this fool-ish forewarn-ing of dan-ger?

What su-per-nat-ural fan-cy strange

has disturbed my re-flec-tions?

A-mid these calm and sol-lemn-shades,

daugh-ter of my ca-

*measur.*

pri-ces, The un-known stands be-fore my sight! Her voice, plain to my hear-ing

*Allegretto.*

ut ters this one mysterious word. No!

*pp* *mf* *p*

*Allegretto.*

Detailed description: This system contains the first two lines of music. The vocal line (top) has lyrics 'ut ters this one mysterious word. No!'. The piano accompaniment (bottom) features a 3/4 time signature and dynamic markings *pp*, *mf*, and *p*. The tempo is marked *Allegretto.*

no!

*poco rall.*

Detailed description: This system contains the third and fourth lines of music. The vocal line (top) has the lyric 'no!'. The piano accompaniment (bottom) continues with a *poco rall.* marking. The time signature remains 3/4.

(With animation.)

I - dle fan - cy, cradled by de - lu - sion,

*a tempo.* *pp Ped.* \*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top) has lyrics 'I - dle fan - cy, cradled by de - lu - sion,'. The piano accompaniment (bottom) features a *a tempo.* marking and a *pp Ped.* instruction with a star symbol. The time signature is 3/4.

You mis - lead me now, as of old. Go to dream - land,

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top) has lyrics 'You mis - lead me now, as of old. Go to dream - land,'. The piano accompaniment (bottom) continues with the same 3/4 time signature.



turn back in con - fu - sion, O phan - tom dove, with wings of

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

gold, O dove fan - tas - tic, with wings of gold!

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *p* (piano) at the start. The piano accompaniment includes a *p* marking in the left hand. The music concludes with a fermata over the final note.

Go! go! to the dreamland, O

The third system features a vocal line with a *cantando.* instruction and a *mf* (mezzo-forte) dynamic marking. The piano accompaniment is marked *mf*. The system ends with a fermata over the final note.

sweet il - lu - sion! Fair dove fan - tas - tic, with wings of gold.

The fourth system includes a vocal line with a *p* dynamic marking and a *poco rall.* (poco rallentando) instruction. The piano accompaniment has a *p* marking and a *dim.* (diminuendo) instruction. The system concludes with a *Ped.* (pedal) instruction and a *a tempo.* marking.

*f*  
*Ped.*  
*dim.*  
*Ped.*

*(Taking up a bracelet.)* Of some fair maid round her arm fold - ing,

*p*

This brace - let rich must oft en - twine.....

Ah! what de - light would be the hold

ing..... The hand that pass - es there, in

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a long note on 'ing.....' followed by 'The hand that pass - es there, in'. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support with chords and moving lines.

mine ! (Taking up a ring.) This ring of gold.....

The second system of the musical score. The vocal line continues with 'mine !' followed by a rest and then '(Taking up a ring.) This ring of gold.....'. The piano accompaniment features a prominent bass line with a 'sf' (sforzando) dynamic marking. The right hand continues with a melodic accompaniment.

my dream sup - pos - es, Oft has fol - lowed, wand - ring for

The third system of the musical score. The vocal line continues with 'my dream sup - pos - es, Oft has fol - lowed, wand - ring for'. The piano accompaniment maintains its melodic and harmonic structure, with the right hand playing a series of eighth notes and the left hand providing a steady bass line.

hours, With the small foot, that but re - pos - es On mos - sy

The fourth system of the musical score. The vocal line concludes with 'hours, With the small foot, that but re - pos - es On mos - sy'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, ending with a final cadence.



*poco rall.* *tempo.* (Taking a necklace.)

banks or beds of flowers.

*poco rall.* *tempo.* *sf*

This neck - lace too, with her own per - fume scent ed,..... Em -

*p*

balm'd.... as yet with sweets..... from her lips that came.....

Has left the true heart,..... beat - ing glad, con - tent - ed, Trembling with

joy at the one well-loved name,..... Trem - bling at sound of

*cres* *cen*

one..... be - lov - ed name. No! no!

*rall.* *tempo Allegro.*

*tempo Allegro.*

*do.* *f* *suivez.* *Ped. f* *Ped. f*

A - way, fly, fond il - lu - sions, Swiftly passing

*f* *Ped. f*

vi - sions That my rea - son dis - turb.....

*mf*

*poco rall.* *10 tempo. 64*

I - die fan - cy cradled by de - lu - sion,

*dim.*

*suivez.*

You mis - lead me now, as of old. Back to dream - lan',

go, in swift con - fu - sion! O dove fan - tas - tic, with wings of

gold, O dove fan - tas - tic, with wings of gold!

*p* *cres.* *sf*



Go! Go!..... to the dreamland, O fair il - lu - sion,

*mf*

O fair il - lu - sion, with wings of gold. O fair il - lu - sion, O fair il -

*dim.* *p*

*Ped. ✱* *dim.* *p* *Ped. ✱*

lu - sion, with wings of gold!.....

*rall.* *p* *pp* *ppp*

*suivez.* *enchainez.*

*tempo.*

*Sra*

GERALD. (*Renouncing his intention of sketching.*) Well, no! I'll not touch those jewels again. It would be for me, a sort of profanation. Lakme— she calls herself Lakme! (*He is about to leave, when he hears the voice of Lakme from the beat.*) 'Tis she! with her hands full of flowers. 'Tis she! (*He conceals himself in a thicket of shrubbery.*)



*10 tempo.* (They place the flowers at the feet of the idol)

Keep us unharm'd, we pray.

Keep us unharm'd, we pray.

*10 tempo.*

*Ped.* \* *Ped.* \*

*Moderato.* (LAKME to MALLIKA.)

And brief - ly now in the stream clear and flow - ing, Which o'er the gol - den

*Moderato.* *una corda.*

*p*

*Ped.* \*

sauds doth mur - mur on - ward go - ing; From this o'er - whelm - ing sun.... Come and

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



brave the hot rays. MALLIKA.

This pres - out mo - ment we'll turn to prof - it Where the dense for - est

*Ped.* \* *Ped.* \* *Ped.* \*

*10 tempo. (She disappears behind the trees.)*

trees, Spread o'er the mos - sy bank a shel - ter cool, um - bra - geous.

*10 tempo.*

*Ped.*

LAKME (*having laid aside her shawl is about to follow her, but stops, thoughtfully.*)

*Ped.* \* *Ped.* \* *Ped.* \*

LAKME.

But I feel in my heart sud - den movements confused!

*Enchainez.*

here

# THE FLOWERS ARE MORE FAIR.

No 5. Recitative and Stanzas. SCENE VIII.

*Recit.* LARME.

The flow'rs are more fair to me seem - ing ..... The sky is more splendid in

*Andante.*

*p*

*8va*

*una corda.*

*pp*

*Ped.*

here!..... The wood, with novel songs is teem - ing, Sweeter kiss - es, winds never

*8va*

*una corda.*

*pp*

*suivez.*

*pp*

*Ped.*

blew..... What's the per - fume that here ex - cites me, And to new life, And to new life in

*p*

*f*

vites me! But why!  
 VIOLON SOLO. *ral.*

*mf* Plus animé. *dim.* *p*

*p*

*Andante.* Ah! why in these grand woods love I to roam and

*Andante.*  
*pp* (Violons avec sourdines.)

creep! Is it to weep! Why is my heart so sad-dened At

voice of ring-dove call-ing! At sight of flow-rets



fad - ing, or a brown leaf - let fall - ing!... And yet, these

tears have charms.... for me, E'en though I sigh..... And I feel I'm

hap - py, Yes, I feel..... I'm

(Von solo. *mf* *Ped.* *sf* *cres.* *sf*)

hap - py, But why!.....

*espressivo.* *p* *Plus animé.* *mf*

*10 tempo. Andante.*

Why seek a sense to find in the stream's murm'ring

*rall.* *10 tempo.* *Sya*

*dim.* *p* *p (ALTO.)* *pp*

flow 'Mong reeds be - low ! ..... Why all these sweets delights, When thro'

*Sya* *Sya*

*Ped.* \* *Ped.* \*

space comes the feel - ing, Like a breath half di - vine, .....

*Sya* *Sya*

leav - ing balm, then on steal - ing!... My lips at

*dim.* *pp*  
Ped. \*

times with smiles.... will my sad - ness de - fy,..... And I feel I'm

*p* *sfx* *pp*

hap - py, Yes, I feel..... I'm

(Von solo.)

*mf* *mf* *sfx* *cres.*  
Ped.

hap - py, *espressivo* But why!.....

*p* *p* *Enchainez.*



## AH! MALLIKA!

SCENE IX. LAKME—HADJI—MALLIKA.

Recitative.

*Allegro.* LAKME. (perceiving GERALD, and with a sudden cry.)

Ah! Mal - li - ka! Mal - li -

*Allegro.*  
*p*

MALLIKA. (running back to her.)

ka!..... Lak - me! Are you threat - ened with

*ff*

*Andante. (Le double plus lent.)*

LAKME (conquering her emotion.)

dan - ger! Ah! no! I was de - ceived....

HADJI (runs in.)  
*Andante. (Le double plus lent.)*  
*p*

Tri - fles 'fright.... me to - day, My fa - ther does not

come,.... And the time has passed al - ready. Go, both, in search of

*p*

MALLIKA and HADJI (depart, regarding her with astonishment.)

him. A - way!

*Un peu plus lent.*

*pp*

## WHENCE COME YOU?

## DUO.

SCENE X. LAKME—GERALD.

LAKME. (So soon as the servants are gone, goes straight up to GERALD who has taken a step towards her, and gazes on him with ravishment.)

*Allegro.*

LAKME. (angrily.)

Whence come you!... What want you! Your rash

*Allegro.*

*f* *mf*

*8va bassa.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a rest, followed by the lyrics 'Whence come you!... What want you! Your rash'. The piano accompaniment is in a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* and *mf*. There are trills and triplets in the piano part. The instruction *8va bassa.* is written below the piano part.

(half aloud.)

bold . ness to pun . ish Here they should have slain you at sight! I blush, ashamed of

*f* *p*

*8va bassa.*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line lyrics are 'bold . ness to pun . ish Here they should have slain you at sight! I blush, ashamed of'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *p*. The instruction *8va bassa.* is written below the piano part.

my affright! To none here shall it be sta . ted That a foot . step bar .

*p*

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line lyrics are 'my affright! To none here shall it be sta . ted That a foot . step bar .'. The piano accompaniment concludes with a final cadence. Dynamics include *p*.



ba - rian should have soiled by its pres - ence The do - main con - se -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics "ba - rian should have soiled by its pres - ence The do - main con - se -". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand.

crat - ed where hideth my fa - ther! Now go!... and e'er for -

The second system continues the musical score. The vocal line includes the lyrics "crat - ed where hideth my fa - ther! Now go!... and e'er for -". The piano accompaniment features a more complex texture with triplets and dynamic markings such as *f* and *p*. The system concludes with the instruction *largement.*

get. what your eyes..... have be - held! Now go! a - way! de - part! child am

The third system of the score contains the lyrics "get. what your eyes..... have be - held! Now go! a - way! de - part! child am". The piano accompaniment is marked with dynamics *f*, *mf*, and *p*. The system ends with the instruction *GERALD. (with heat)*.

I of the gods! How for - get I've seen you, stand - ing There e -

*suivez. Tempo.*

The fourth system begins with the lyrics "I of the gods! How for - get I've seen you, stand - ing There e -". It includes the instruction *suivez. Tempo.* and features a piano accompaniment with triplets and a *Ped.* (pedal) marking. The system concludes with a decorative asterisk symbol.

rect, with eyes ex - pand - ing In a pos - ture of com - mand! Tremb - ling

in your an - ger low - 'ring, Stern, un - bend - ing, o - ver - pow - ring With that

child - like gaze, so grand!... How for - get that I have seen you There e -

rect, with eyes ex - pand - ing With that child - like gaze so, grand!... So

bold - ly, ne'er has a - noth - er, If Hin - doo, or yet my broth - er, Dared ad -

*mf*

- dress such speech to me!..... And the God..... who watches o'er me, Will chas-

*p*

- tise..... your sin be - fore..... me, A - way,.....

## GERALD.

de-part,.... hence now flee! How for - get I've seen you

*f* *dim.* *p*

*Tré.* \*



stand - ing There e - rect, with eyes ex - pand - ing, And that pen - e - trat - ing

LAKME. (*Aside.*)

Why should this chance meet - ing, With surprise set  
charm! Ah, for - get, is your de - cree - ing, When I feel my hopes and

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

beat - ing My heart..... in a - larm! At thus  
be - ing, Hang up - on your lip so warm Ah! for - get I've seen you

*Ped.* \*

meet - ing, With sur - prise it's beat - ing,  
 stand - ing In your sim - ple grace com - mand - ing! How for -

*Ped.* ✱ *Ped.* ✱

Now my heart feel... Ah!..... yes! 'Tis  
 get, while from you flee - ing, When my heart, my ve - ry

*cres*

with fe - ver burn - ing! ah! a - way!....  
 be - ing On your charm - ing lips a - wait!....

*cen - do.*

*Andantino. (Le double plus lent.)*  
LAKME. (*a little softened.*)

82

Doubt - less you had no sus - pi - cion of the fate you in -

*Andantino. (Le double plus lent.)*

The first system shows the vocal line in treble clef and piano accompaniment in bass clef. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with dynamic markings *f* and *p*.

cur! Heed at once my de - cis - ion. Go! For 'tis death, that no liv - ing pow'r will de -

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *mf* and *p*.

GERALD. (*with tenderness.*)

LAKME. (*Aside.*)

- fer; Go! Let me stay!.... let me stay and on you gaze! 'Tis for

The third system features Gerald's vocal line in treble clef and Lakme's aside in bass clef. The piano accompaniment continues with dynamic markings *p* and *f*.

me, though he knows I hate him.... 'Tis but to be - hold me he

The fourth system shows Lakme's vocal line in treble clef and piano accompaniment in bass clef. The piano part includes dynamic markings *p* and *f*.



stays..... And dares instant death..... by de-lays! Strong the force is that draws him

*Recit.*

(To GERALD.)

towards me. Nothing doth af-fright him. Whence to you comes that more..... than hu-man

*Measure.*

GERALD.

cour-age! What God is he who lends you aid! What god! What god! Ah, 'tis the

*p*

*Allegretto. con moto.*

god of youth and beau-ty; 'Tis the young god of spring, Who re-

*p*

*tempo. rubato.*

*tempo.*

pay - ing love for du - ty Doth ar - dent kis - ses bring; Ope for

*suivez.*

us the cups de - li - cious of ros - es in the grove; 'Tis the

*p*

god of whims ca - pri - cious, Ah!..... 'tis love....

*rall.* *p* *plus anime*

*suivez.* *pp* *mf* *p*

*p* LAKME

Breath from the realms saints in - her - it, Has seem'd to pass - o'er my

spir - it, Fill - ing me with ecs - ta - cy! What words are

*cres*

those..... So new to me! Ah! 'Tis the

*cen do.* *pp* *suivez.*

10. tempo.

god of youth and beau - ty; 'Tis the young god of Spring, Who re -

*pp Ped.* *Ped.* *Ped.* *Ped.*

*Tempo rubato.* *Tempo.*

pays us love for du - ty, And kis - ses warm doth bring; Ope's for

*sva* *suivez.* *Ped.* *Ped.* *tempo.* *Ped.*



*plus lent.*

us the cups de - li - cious Of ros - es in the grove; 'Tis the

*Sva.*

*Ped.* *Ped.* *Ped.* *Ped.* *pp*

*plus lento.*

*rall.*

god of whins ca - pri - cious, Ah!..... 'tis love..... Ah!..... 'tis

*pp*

*suivez.* *pp* *Ped.* *Ped.* *Ped.*

*Allegro vivo.*

*Allegro vivo.*

love..... Ah! stay you! here re -

*Allegro vivo.*

*GERALD.*

main..... Thus pen - sive fair and blush

*Allegro vivo.*

ing, Let pass..... I pray..... o'er that

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by a quarter note, then a half note, and continues with a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

pale cheek..... a - gain..... That sweet

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs and a dotted quarter note. The piano accompaniment maintains its rhythmic accompaniment, with some chordal textures in the right hand.

est..... of charms..... Of mild est

The third system shows the vocal line with a dotted quarter note and a half note. The piano accompaniment includes the word 'cre' in the left hand and 'scen' in the right hand, likely indicating a specific performance instruction or a vocal cue.

ro - sy flush - ing.... GERALD. Ah!.... 'tis the

*force* LAKME. *En elargissant.*

The fourth system is the most complex, featuring a vocal line with a dynamic marking of *f* and a piano accompaniment with a dynamic marking of *f*. The vocal line includes the name 'GERALD.' and the instruction 'En elargissant.' The piano accompaniment includes the word 'do.' in the left hand and 'suivez.' in the right hand. A handwritten word 'force' is written above the vocal line.

*1o tempo. Allegretto.*

god of youth and beau - ty, 'Tis the sweet god of spring, Who re-

*1o tempo. Allegretto.*  
*Ped.* *Ped.* *Ped.* *Ped.*

- pays with love our du - ty, And kis - ses warm doth bring; Ope for

*Ped.* *Ped.* *Ped.* *Ped.*

us the cups de - li - cious Of ros - es in the grove; 'Tis the

*Ped.* *Ped.* *Ped.* *Ped.* *f*



*plus anime.*

*poco rall.*

*suives.*

*plus anime.*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

god..... of whims ca - pri - cious, Ah!..... 'tis love 'Tis!..... the

god..... of youth..... and beau - ty! Ah!..... 'tis

love.....

*ff*

*fp*

LAKME. (With a great cry.)

(Supplicating.)

Recit.

*p*

Great heaven here comes my father! Fly! pit - y me, pit - y me! pit - y me and fly!

Recit.

*fp*

*fp*

GERALD. (Departing.)

10. tempo Allegretto.

No! I will no more for - get O vision fair and bright!

sostenuto.

10. tempo Allegretto.

*sf > p*

*mf*

enchaînez.

## COME! THERE! THERE!

SCENE XI. LAKME, NILAKANTHA, HADJI, then the Hindoos. (GERALD has departed when the Brahmin, guided by HADJI, appears at the gate.)

*Allegro.*

*mp*

HADJI. (showing the broken enclosure.)

*cre - scen - do.*

HADJI. *Recit.*

NILAKANTHA. (with indignation.)  
*Recit.*

*Come! there! there! In this my dwell - ing! A pro -*

*f Récit.*

NILAKANTHA. *Largement.*

*- fane foe has en - tered here! I die with fright! But he must per - ish! Now*

*f Largement*



ven - geance! Ah! ven - geance! Ah! ven - geance!

SOP.

TENORS.

BASSES.

(The Hindoos, following the Brahmin, take up the cry for vengeance. LAKME remains terrified.)

(CURTAIN.)

8va

End of the 1st Act.

# ACT II. ENTR'ACTE.

*Allegretto marcato.*

8va

*f* *dim.* *p* FIFES.

TAMBOUR.

This system contains the first five measures of the piece. The piano part begins with a forte (*f*) dynamic, which then diminishes (*dim.*) and becomes piano (*p*). The tambour part is indicated by the label 'TAMBOUR.' and a dotted line above the staff. The key signature has one sharp (F#) and the time signature is 4/4.

8va

3

This system contains measures 6 through 10. The piano part features a triplet of eighth notes in measure 7. The tambour part continues with a dotted line above the staff.

8va

*tr.* 3 3

This system contains measures 11 through 15. The piano part includes trills (*tr.*) in measures 11 and 15, and triplet markings (*3*) in measures 12 and 14. The tambour part continues with a dotted line above the staff.

8va

*tr.* 3 *mf* QUATUOR.

This system contains measures 16 through 20. The piano part includes a trill (*tr.*) in measure 18 and a triplet (*3*) in measure 19. The dynamic changes to mezzo-forte (*mf*) in measure 20. The tambour part continues with a dotted line above the staff.

This system contains the final five measures of the piece (measures 21-25). The piano part continues with various rhythmic patterns and dynamics. The tambour part continues with a dotted line above the staff.

First system of musical notation, featuring a treble and bass clef. The music includes a trill (tr) in the treble staff and various rhythmic patterns in both staves.

Second system of musical notation. It includes dynamic markings: *cres.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), *sfz* (sforzando), and *CORS. B'NS.* (Corns and Bassoons). A trill (tr) is also present in the treble staff.

Third system of musical notation, continuing the piece with various rhythmic and melodic lines in both staves.

Fourth system of musical notation. It features a *8va* (octave) marking above the treble staff and a *p* (piano) dynamic marking. The music consists of sustained chords and rhythmic accompaniment.

Fifth system of musical notation. It includes a *8va* (octave) marking above the treble staff and a *p* (piano) dynamic marking. The system concludes with a trill (tr) in the treble staff.



Two systems of piano accompaniment. The first system is marked "Sya" and features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system also features a treble clef with trills and a bass clef with a more complex accompaniment. Dynamics include "p" and "pp".

SCENE I. A public square. Numerous Indian and Chinese shops, bazars, displays of rugs, stuffs, &c. At the right an awning of a house of rest, with confectionery; divans and low bamboo chairs, before the little tables, incrust-ed with pearl. In the background, a grand pagoda. Time, near noon, the market hour.

Promenaders, Merchants, Sailors, a Soothsayer, a Chinaman, and a Sepoy. At the rising of the curtain, dealers in stuffs, jewels and fruits call upon the promenaders who are come to the festival.

## COME IN, BEFORE THE NOON-BELL RINGETH.

### No. 7. Chorus and Market Scene.

Allegro. f

TIMB.

Two systems of musical score. The first system is marked "Allegro" and "f". It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The word "TIMB." is written in the bass clef. The second system continues the piece with similar notation.

*f*

*Ped.* \*

*Ped.* \*

*Sra*

*Ped.* \*

SOPR. *mf*

Come in be - fore the noon - bell ring - eth! ...

TENORS. *mf*

Come in be - fore the noon - bell ring - eth! ...

BASSES. *mf*

*mf*

..... We sell no more, but free - ly give you,..... We give a -

..... We sell no more, but free - ly give you,..... We give a -

TIMB. *mf* *f* *mf* *f*

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in treble clef with lyrics: "..... We sell no more, but free - ly give you,..... We give a -". The second system has a vocal line in treble clef with lyrics: "..... We sell no more, but free - ly give you,..... We give a -". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff includes dynamic markings *mf* and *f*. The left-hand staff includes dynamic markings *f* and *mf*. The word "TIMB." is written above the first measure of the piano accompaniment.

- way, we don't de - ceive you, .... So come, the market soon will close; Come in,...

- way, we don't de - ceive you,..... So come, the market soon will close.

*mf* *f*

Detailed description: This system contains the second two systems of a musical score. The top system has a vocal line in treble clef with lyrics: "- way, we don't de - ceive you, .... So come, the market soon will close; Come in,...". The second system has a vocal line in treble clef with lyrics: "- way, we don't de - ceive you,..... So come, the market soon will close.". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff includes dynamic markings *mf* and *f*. The left-hand staff includes dynamic markings *f* and *mf*.



..... Come now,..... we soon shall seek re - pose, Come in, be - fore the noon - bell

We shall seek re - pose, Come in, be - fore the noon - bell

*cres.* *mf*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in G major with lyrics: "..... Come now,..... we soon shall seek re - pose, Come in, be - fore the noon - bell". The second system features a second vocal line with lyrics: "We shall seek re - pose, Come in, be - fore the noon - bell". Below the vocal lines is a piano accompaniment consisting of two staves. The piano part includes dynamic markings for *cres.* (crescendo) and *mf* (mezzo-forte).

ring - eth!..... We sell no more, but free - ly give you,.....

ring - eth!..... We sell no more, but free - ly give you,.....

*f* *f*

Detailed description: This system contains the second two systems of the musical score. The top system features a vocal line in G major with lyrics: "ring - eth!..... We sell no more, but free - ly give you,.....". The second system features a second vocal line with lyrics: "ring - eth!..... We sell no more, but free - ly give you,.....". Below the vocal lines is a piano accompaniment consisting of two staves. The piano part includes dynamic markings for *f* (forte) and *f* (forte).

*seek not repose*

Come now, the market soon will close, and we shall ~~soon~~ seek repose, Come now, the

Come now, the market soon will close, and we shall soon seek repose, Come now, the

*cres.*

*f*

mar - ket soon will close! Come, the mar - ket will close! . . . . .

*cres.*

*f*

mar - ket soon will close! Come, the mar - ket will close! . . . . .

*Sya*

*cres.*

*f*

*mf* CHINESE. (2d group)

Here are cakes, quite sure to please ye!

*mf* HINDOOS. (1st group.)

Look and see these slip - pers ea - sy!

*mf*

And as tempting to the eyes!

These gay 'kerchiefs' won - drous dyes!



*(3d group, fruit sellers.)*

2D. SOP.

See these golden, ripe ba - na - nas! Leaves of be - tel, fresh and strong!

*Sya*

*p*

Detailed description: This block contains the musical score for the second soprano part and piano accompaniment. The soprano part is written on a single staff with lyrics. The piano accompaniment consists of two staves: the right hand has a melodic line with slurs and ornaments, and the left hand has a harmonic accompaniment of chords. The key signature has one sharp (F#) and the time signature is 4/4.

1ST. SOP.

Braided mats of fresh lli - a - nas, Taste, they will your lives prolong.

*Sya*

Detailed description: This block contains the musical score for the first soprano part and piano accompaniment. The soprano part is written on a single staff with lyrics. The piano accompaniment consists of two staves: the right hand has a melodic line with slurs and ornaments, and the left hand has a harmonic accompaniment of chords. The key signature has one sharp (F#) and the time signature is 4/4.

*mf* CHINESE. (2d group)

Cakes are here, quite sure to please ye!

Detailed description: This block contains the musical score for the Chinese group. It features a single staff with a melodic line. The key signature has one sharp (F#) and the time signature is 4/4.

HINDOOS. (1st group.)

Look and see these slip - pers ea - sy!

*mf*

Detailed description: This block contains the musical score for the Hindoos group. It features two staves: the top staff has a melodic line with lyrics, and the bottom staff has a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

1ST TENORS.  
Cakes here are, cakes quite sure to

2D. TENORS.  
Cakes quite sure to please you! quite sure to

'kerchiefs' wondrous dyes! They'll charm the

4th group, Sailors. (Knocking on a table.)

Come, help us, quick, you be - liev-ers, Sons of Brahma, Come a - long! .....

please! Just look at

eyes! Just look at

*f* *mf*

.....

*mf* Come help us quick, ye ha -

Come answer me, Come buy of me!

me! Now hark to me!

The first system of the musical score consists of five staves. The top staff is a bass line for the vocal part, starting with a rest and then moving to a melodic line. The second staff is a treble line for the vocal part, starting with a rest and then moving to a melodic line. The third staff is a treble line for the piano accompaniment, featuring a rhythmic pattern of eighth notes. The fourth staff is a bass line for the piano accompaniment, featuring a rhythmic pattern of eighth notes. The fifth staff is a grand staff for the piano accompaniment, showing the interaction between the treble and bass staves.

- liev-ers, Sons of Brahma, come a - long!.....

*mf*

Ah! pray to me ac - cord the

*Sra*

*watete*

*Pop.*

The second system of the musical score consists of five staves. The top staff is a bass line for the vocal part, starting with a rest and then moving to a melodic line. The second staff is a treble line for the vocal part, starting with a rest and then moving to a melodic line. The third staff is a treble line for the piano accompaniment, featuring a rhythmic pattern of eighth notes. The fourth staff is a bass line for the piano accompaniment, featuring a rhythmic pattern of eighth notes. The fifth staff is a grand staff for the piano accompaniment, showing the interaction between the treble and bass staves. There are handwritten annotations in the right margin: 'watete' and 'Pop.'.



1st sop. And prof - it safe - ly by our pres - ence. Look sharp at me! Come here! Listen to  
 2D. SOP. And prof - it safe - ly by our pres - ence. Look sharp at me! Listen to  
 pref'rence! Look sharp at me! Listen to  
 pref'rence! Look sharp at me! Lis - ten to me!

*Sra*

*Ped.* \*

quick! ye pale sons of Brah - ma! .....  
 me! Look sharp at me! Come buy of me! .....  
 Lis - ten to me! Come buy of me! Ah! .....  
 me! Look sharp at me! Come buy of me! .....  
 Look sharp at me! Come buy of me! Ah! .....

*Sra*

*Ped.* *cres.* *f* *Ped.* \*

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Come in, be - fore the noon - bell ring - eth!". The piano accompaniment includes a treble clef with a melodic line marked *Sra* and a bass clef with a rhythmic accompaniment. A dynamic marking *f* is present.

Come in, be - fore the noon - bell ring - eth!  
 Come in, be - fore the noon - bell ring - eth!

Musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line continues with the lyrics "When noon-bell ring - - - eth, ..... We must de -" and "We sell no more, we give, be - lieve us!.....". The piano accompaniment continues with a treble clef and a bass clef. A dynamic marking *f* is present.

When noon-bell ring - - - eth, ..... We must de -  
 We sell no more, we give, be - lieve us!.....  
 We sell no more, we give, be - lieve us!.....

part..... Why is't that no.....

We ne'er de - ceive, You may be - lieve us, ..... Come now, the market soon will

We ne'er de - ceive, You may be - lieve us, ..... Come now, the market soon will

one comes here to wait up - on us?

close, Come now,..... Come now,..... we soon shall seek re - pose, Come in, be -

close, We shall seek re - pose, Come in, be -

*cres.*



Why is't that no one.....

- fore the noon - bell ring - eth! ..... We sell no more, we give, be -

- fore the noon - bell ring - eth! ..... We sell no more, we give, be -

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Why is't that no one.....". The piano accompaniment consists of chords and melodic lines in both hands. A dynamic marking of *f* (forte) is present.

comes on us to wait?..... Must

- lieve us, ..... Come now, the mar - ket soon will

- lieve us, ..... Come now, the mar - ket soon will

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "comes on us to wait?..... Must" and "- lieve us, ..... Come now, the mar - ket soon will". The piano accompaniment continues with chords and melodic lines. A dynamic marking of *f* is also present.

we turn cas - - - ti - ga - tors! Come now! come  
close, We'll go soon to re - pose, Come now, the mar - ket soon will  
close, We'll go soon to re - pose, Come now, the mar - ket soon will

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics "we turn cas - - - ti - ga - tors! Come now! come" and continues with "close, We'll go soon to re - pose, Come now, the mar - ket soon will" and "close, We'll go soon to re - pose, Come now, the mar - ket soon will". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

now! Or we'll give you hard blows!.....  
close! Soon the mar - ket will close!.....  
close! Soon the mar - ket will close! .. .. .

*Sya*  
*Sva bassa.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "now! Or we'll give you hard blows!.....", "close! Soon the mar - ket will close!.....", and "close! Soon the mar - ket will close! .. .. .". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The system concludes with the markings "*Sya*" and "*Sva bassa.*".

SCENE II.—MRS. BENSON. (*Lost in the crowd.*)

Those selfish lov - ers, Those careless ro - vers, Talk o'er their love till night, And of

A SOOTHSAYER.

me they lose sight! My la - - dy,

MRS. BENSON.

I'll your fortune tell you! Let me go, .... or I'll com - pel you!

CHINAMAN.

MRS. BENSON.

Look here! jewels gilt are these..... Monsieur,



me, you great - ly tease! Thank you,

A SEPOY.

In peace leave Ma - - dam; You treat her poor - - ly.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "me, you great - ly tease! Thank you,". The middle staff is a vocal line in bass clef with lyrics: "A SEPOY. In peace leave Ma - - dam; You treat her poor - - ly." The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *sfz* (sforzando) and accents.

(almost speaking.) A SOOTHSAYER.

sir. He robs me, sure - ly! In your hand

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "(almost speaking.) A SOOTHSAYER. sir. He robs me, sure - ly! In your hand". The middle staff is a vocal line in bass clef with lyrics: "He robs me, sure - ly! In your hand". The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *sfz* (sforzando) and *p* (piano).

now, pray let me read..... What good luck you'll at - tain; give heed.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "now, pray let me read..... What good luck you'll at - tain; give heed." The middle staff is a vocal line in bass clef with lyrics: "What good luck you'll at - tain; give heed." The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *cres.* (crescendo), *dim.* (diminuendo), and *sfz* (sforzando).

MRS. BENSON.

But, monsieur! Leave me tranquil on - ly!

CHINAMAN.  
This new e - lix - ir health restores, And wo - man

MRS. BENSON.

A SEPOY. (*steals her*

beauteous makes by scores. Thank you, good sir, No use, I tell you. To each his

CHINAMAN.

One word me spare! One word me spare!

A SOOTHSAYER.  
To me speak fair! To me speak

handkerchief.) share! (*looks at the stolen watch.*) Each takes his share!

Mrs. BENSON. (enraged.)

E - - nough! I'm

One word me spare, One word me spare!.....

fair! To me speak fair!.....

Each takes his share, his share!.....

X

SOPRANOS. *f*

TENORS. *f*

BASSES. *f*

To me speak fair!.....

*f*

gov - ern - ess, take no - - - tice Of the Vice - - roy's young daughter here!

*f* *p*



ROSE. (*running up.*)

Mistress Benson, dear, what's to pay?

FREDERIC. (*running up.*)

Mistress Benson, fu - - rious, 'tis clear!

What's to

MRS. BENSON.

They in - sult me gross - - - ly!

pay?

Must

SOPRANOS.

*pp* CHORUS. (*As if nothing had happened.*)

Come in be - fore the noon - bell ring - eth, Here we

TENORS.

*pp*

Come in be - fore the noon - bell ring - eth, Here we

BASSES.

*pp*

Come in be - fore the noon - bell ring - eth, Here we

The piano accompaniment for the chorus section consists of a grand staff with treble and bass clefs. The right hand plays chords and melodic lines, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *sf* (sforzando) and *pp* (pianissimo).

ROSE.

Must you, though a - fraid, Speak so  
 you, tho' a - fraid, Speak so cross - - ly!

sell not, we give free - ly, Come, we go to our re - pose, Come in, the  
 sell not, we give free - ly, Come, we go to our re - pose, Come in, the

cross - - ly! What these hon - est mer - - chants may  
 What these hon - est mer - - chants may here,..... Who are

mark - et soon will close, Come, be - - fore the noon - bell ring - eth; Here we  
 mark - et soon will close, Come, be - - fore the noon - bell ring - eth; Here we

MRS. BENSON.

hear! Ob - serve how guile - less they ap - - pear!

near!

sell not, we give free - ly, Come, we go to our re - pose, Come in, the

sell not, we give free - ly, Come, we go to our re - pose, Come in, the

Detailed description: This system contains the first two systems of music. The first system features a vocal line in G major with lyrics 'hear! Ob - serve how guile - less they ap - - pear!' and a piano accompaniment. The second system continues with lyrics 'near!' and 'sell not, we give free - ly, Come, we go to our re - pose, Come in, the'.

My watch, a - las! they've sto - len from me!

mark - et soon will close, Come in, the mark - et soon will close.

mark - et soon will close, Come in, the mark - et soon will close.

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'My watch, a - las! they've sto - len from me!' and a piano accompaniment. The fourth system continues with lyrics 'mark - et soon will close, Come in, the mark - et soon will close.'



Heaven! what's this new rum - pus they're making!

FREDERIC.

'Tis but the sig - nal to

(Bell rings.)

ROSE.

'Tis the mark - et up - - break - - - ing. 'Tis

Too late!.....

close, 'Tis the mark - et up - - break - - - ing. 'Tis

SAILORS. *f*

Sopranos. *f*

Warn - - - ing is this

Tenors. (CHINAMAN and SOOTHSAYER with 1st & 2d Tenors.) *f*

Warn - - - ing is this

Basses. (SEPOY with 1st Basses.) *f*

Warn - - - ing is this

time to close!.....

too late! .....

time to close!.....

to de - - part! .....

to de - - part! .....

to de - - part! .....

This block contains the first six measures of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "time to close!.....", "too late! .....", "time to close!.....", "to de - - part! .....", "to de - - part! .....", and "to de - - part! .....". The piano part consists of chords and arpeggiated figures in both hands.

This block shows the continuation of the piano accompaniment for measures 7, 8, and 9. The right hand features a complex, arpeggiated texture with many notes, while the left hand provides a more rhythmic accompaniment with fewer notes.

*Allo. vivace.*

SAILORS.

Musical staff for SAILORS, showing a melodic line in a key with two sharps (D major) and a 2/4 time signature. The staff begins with a whole rest, followed by a series of eighth and quarter notes.

The bell rings from the sta - - -

SOPRANOS.

Musical staff for SOPRANOS, starting with a piano (*p*) dynamic. It features a melodic line with eighth and quarter notes.

Come now, the noon-day bell is ring - ing,..... Our choic - est

TENORS.

Musical staff for TENORS, starting with a piano (*p*) dynamic. It features a melodic line with eighth and quarter notes.

Come now, the noon-day bell is ring - ing,..... Our choic - est

BASSES.

Musical staff for BASSES, starting with a piano (*p*) dynamic. It features a melodic line with eighth and quarter notes.

*Allo. vivace.*

Piano accompaniment for the first system, marked *mf*. It consists of two staves (treble and bass clef) with chords and rhythmic patterns.

- tion,..... Go with-out hes - i - ta - - - - tion!.....

Musical staff for SAILORS, continuing the melodic line from the first system.

goods we now are bring - ing,.... .. We nev - er will de - ceive you,

Musical staff for SOPRANOS, continuing the melodic line.

goods we now are bring - ing,.... .. We nev - er will de - ceive you,

Musical staff for TENORS, continuing the melodic line.

Musical staff for BASSES, continuing the melodic line.

Piano accompaniment for the second system, marked *mf*. It consists of two staves (treble and bass clef) with chords and rhythmic patterns.



.... Or take a cas - ti - ga - - - - tion ! Now all be  
 nev - - er..... The mar - ket for to - day doth close, And now we'll  
 nev - - er..... The mar - ket for to - day doth close, And now we'll

off. A - way, clear out and leave..... the mar - ket  
 1st SOPRANO.  
 off to our re - pose. Now hark to me,  
 2d SOPRANO.  
 off to our re - pose. But hark to me, Come buy of  
 off to our re - pose. One word for me,..... The pref - 'rence  
 off to our re - pose. One word for me,.....  
*cres.*

*cres.*

sta - - - - - tion, O fool - ish na - - - - - tion! For

*cres.*

Come buy of me, Come buy of me,.... Come

me, Just look at me, Come buy of me, Come

give me, Just look at me, Come buy of me, Come

*cres.*

.... the pref - erence give me, Come buy of me,.....

*cres. cen do.*

Detailed description: This system contains the first four staves of music. The top staff is a bass line with lyrics 'sta - - - - - tion, O fool - ish na - - - - - tion! For'. The second staff is a vocal line with lyrics 'Come buy of me, Come buy of me,.... Come'. The third staff is another vocal line with lyrics 'me, Just look at me, Come buy of me, Come'. The fourth staff is a vocal line with lyrics 'give me, Just look at me, Come buy of me, Come'. Below these are two piano accompaniment staves. The piano part includes dynamic markings *cres.*, *cen*, and *do.*

law holds sway! .... You must o - - bey, .....

*f*

deal with me! ..... This ends the day! We must o -

*f*

deal with me!..... This ends the day! We must o -

.... Just look at me!..... This ends the day! We must o -

Detailed description: This system contains the next four staves of music. The top staff is a bass line with lyrics 'law holds sway! .... You must o - - bey, .....'. The second staff is a vocal line with lyrics 'deal with me! ..... This ends the day! We must o -'. The third staff is another vocal line with lyrics 'deal with me!..... This ends the day! We must o -'. The fourth staff is a vocal line with lyrics '.... Just look at me!..... This ends the day! We must o -'. Below these are two piano accompaniment staves. The piano part includes dynamic markings *f* and *b*.

.... Be off, I say,..... When noon - day ring - - -

- way ! Now when the bell at noon - day ring

- way ! Now when the bell at noon - day ring

*Sra*.....

*f*

*Ped.*

- eth, To an end sales must

- eth, To an end sales must

- eth, To an end sales must

*Sra*.....

\*



The first system of the musical score consists of four staves. The top two staves are vocal lines, each with the lyrics "tend l..." written below them. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal lines consist of a series of notes, some with slurs, corresponding to the lyrics.

*The merchants retire, slowly driven by the guards. Some promenaders, Hindoos and Sailors, remain grouped in the background.*

The second system of the musical score consists of two staves for piano accompaniment. The right hand plays a melodic line with eighth notes and slurs, while the left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a double bar line.

The third system of the musical score consists of two staves for piano accompaniment. The right hand features a melodic line with a wavy line above it labeled "8va" (octave), indicating a high register. The left hand continues with a rhythmic accompaniment. The system concludes with a double bar line.

SCENE. III. *The same, without the Merchants.*

## MUSIC OF THE SCENE.

MRS. B. *They are deafening!* *I ask now for quiet.* *A little quiet.* FREDERIC. *You must*  
*lo tempo. Allo. moderato.*

First system of musical notation. The upper staff is a vocal line for Mrs. B. and Frederic, and the lower staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano) and *lo tempo. Allo. moderato.*

*renounce that for to-day, Mistress Benson.* ROSE. *Ah!* *I adore this rumpus!*  
*a tempo.*

Second system of musical notation. The upper staff is a vocal line for Mrs. B., Rose, and Frederic, and the lower staff is a piano accompaniment. Dynamics include *poco rall.*, *sfz* (sforzando), and *p*.

MRS. B. *Meanwhile the market's ended.* FREDERIC. *But the fête commences!*

Third system of musical notation. The upper staff is a vocal line for Mrs. B. and Frederic, and the lower staff is a piano accompaniment. Dynamics include *sfz* and *p*.

ROSE. *The fête of the Tiaïr, the first day of Spring.* MRS. B. *And what are*

Fourth system of musical notation. The upper staff is a vocal line for Rose and Mrs. B., and the lower staff is a piano accompaniment. Dynamics include *sfz* and *p*.

*they going to do now?* FREDERIC. *They will dance on all the squares,*

Fifth system of musical notation. The upper staff is a vocal line for Mrs. B. and Frederic, and the lower staff is a piano accompaniment. Dynamics include *sfz*.

and sing at the street corners.

The crowds delight in going from one

Musical score for the first system, featuring piano accompaniment in G minor with *sfz* markings.

to another, now here, now there. 'Tis quite amusing.

MRS. B. But we have lost Miss Ellen.

Musical score for the second system, featuring piano accompaniment in G minor with *sfz* markings.

FREDERIC. She is in the keeping of her lover.

ROSE. Oh! she is not in any danger.

Musical score for the third system, featuring piano accompaniment in G minor with *sfz* markings.

Here are the dancers!

MRS. B. What dancers?

FREDERIC. Have you never heard tell of the Bayardères

Musical score for the fourth system, featuring piano accompaniment in G minor with *sfz* markings.

of India? MRS. B. What do they do, ordinarily? FREDERIC. They live in the pagodas for the great pleasure of the priests of Brahma. MRS. B. Are they vestals? FREDERIC. If you like, they are vestals with nothing to guard.

Musical score for the fifth system, featuring piano accompaniment in G minor with *sfz* markings.



## AIRS OF THE DANCE.

BALLET OF THE BAYADERES.—Composed of different parts, called Terana, Kekiah, Persian, &amp;c.

*When they retire, NIKALATHA and his daughter are scen. He in the character of a Hindoo penitent.**Moderato.*

First system of the Moderato piece. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in 6/8 time. Dynamics include *f* (forte) and *ff* (fortissimo). There are numerous accents and slurs throughout the piece.

Second system of the Moderato piece. It continues the two-staff format. Dynamics include *ff* and *p* (piano). A *Ped.* (pedal) marking is present in the bass staff. The system concludes with a double bar line and a star symbol.

Third system of the Moderato piece. It continues the two-staff format. Dynamics include *f*. A *rall.* (rallentando) marking is present in the treble staff. The system concludes with a double bar line.

## TERANA.

*Andantz. Sans lenteur.*

First system of the Terana piece. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in 6/8 time. The dynamic is *mf* (mezzo-forte). The key signature has two sharps (F# and C#).

Second system of the Terana piece. It continues the two-staff format. Dynamics include *poco cres.* (poco crescendo), *p* (piano), and *mf*. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth-note patterns in both hands.

Second system of musical notation, including dynamic markings *dim.*, *p*, *sfz*, and *f*. It features a crescendo hairpin and a *Ped. \** marking at the end.

Third system of musical notation, featuring a piano *p* dynamic marking and a *Ped. \** marking at the beginning.

Fourth system of musical notation, including dynamic markings *f* and *p*, and *Ped. \** markings at the end of the system.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps, ending with repeat signs.

mf  
Ped. \*

This system contains five measures of music. The first measure is marked *mf*. The second measure is marked *f*. The third and fourth measures are marked *f*. The fifth measure is marked *f*. Pedal marks are present at the end of the second and fourth measures.

*f* *f* *cres.*  
Ped. \* Ped. \* Ped. \*

This system contains five measures of music. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *f*. The fourth measure is marked *f*. The fifth measure is marked *cres.*. Pedal marks are present at the end of the first, second, and fourth measures.

(Hautb.)  
*p*  
Ped. \* Ped. \* Ped. \*

This system contains four measures of music. The first measure is marked *p*. The second, third, and fourth measures are marked *p*. The first measure is marked *(Hautb.)*. Pedal marks are present at the end of each measure.

Ped. \* Ped. \* Ped. \*

This system contains four measures of music. Pedal marks are present at the end of each measure.

*mf* *pp*  
*pp* *f*  
Ped. \*

This system contains five measures of music. The first measure is marked *mf*. The second measure is marked *pp*. The third measure is marked *pp*. The fourth measure is marked *pp*. The fifth measure is marked *f*. Pedal marks are present at the end of the fourth and fifth measures.



## РЕКТАН.

*Allegretto vivo.*

*f* *ff* *p*

(Fluto.)

*a tempo.*

*poco rall.*

*Ped.* \*

(10. Vo.)

*Ped.* \* *poco rall.* *a tempo.*

*cres.*

*p*

(Timb.)

# PERSIAN.

*Allegretto.* *Andante.* (Hautb.)

*p* *p* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.*

*Ped.* *Ped.*

SOPRANOS. *p* Ah !.....

TENORS. *p* Ah !.....

BASSES.

(Cor.) (Hautb.)

Detailed description: This is a page of a musical score for a piece titled "PERSIAN". The page number is 130. The score is divided into several systems. The first system is for the piano accompaniment, starting with a treble and bass clef. It is marked "Allegretto." and then "Andante." with a dynamic marking of "p". There are three "Ped." (pedal) markings with asterisks. The second system continues the piano accompaniment with a complex triplet figure in the treble clef. The third system also continues the piano accompaniment with similar triplet figures. The fourth system contains vocal parts for "SOPRANOS.", "TENORS.", and "BASSES.", all marked with a dynamic of "p". The vocal lines have the lyrics "Ah !.....". The fifth system is for the "Cor." (Cor Anglais) and "Hautb." (Hautbois), with a dynamic of "p". The score is written in a key signature of one sharp (F#) and a common time signature (C).



First system of piano accompaniment. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides a bass line with chords and single notes. Pedal markings are indicated with 'Ped.' and asterisks.

Second system of piano accompaniment, continuing the melodic and harmonic material from the first system. Pedal markings are present.

SOPRANOS.

TENORS.

BASSES.

(Cor.)

Vocal staves for Sopranos, Tenors, and Basses, and a staff for the Cor Anglais. The vocal parts feature the exclamation 'Ah!' with long melisma lines. The Cor Anglais part is a woodwind line with complex rhythmic patterns. Pedal markings are at the bottom right.

Musical score system 1. It consists of five staves. The top staff is a vocal line with lyrics "Ah!" and "Ah!". The second and third staves are piano accompaniment. The fourth and fifth staves are grand piano accompaniment. The system includes dynamic markings *mp* and *pp*, and pedal markings *Ped.* with asterisks.

Musical score system 2. It consists of five staves. The top staff is a vocal line with lyrics "Ah!.....". The second and third staves are piano accompaniment. The fourth and fifth staves are grand piano accompaniment. The system includes dynamic markings *pp* and *dim*, and pedal markings *Ped.* with asterisks.

Musical score system 3. It consists of two staves for grand piano accompaniment. The system includes the marking *Long.* and a trill ornament.

## BEFORE OUR CHARM'D EYES.

## CODA.

*Allegretto marcato.*

First system of piano accompaniment for the Coda. It consists of two staves (treble and bass clef) in 4/4 time. The music is marked *p* (piano). The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment.

Second system of piano accompaniment for the Coda. It continues the two-staff format. The first half of the system is marked *cres.* (crescendo) and the second half is marked *dim.* (diminuendo). The musical texture remains consistent with the first system.

SOPRANOS.

Staff for Sopranos, showing a whole rest in each of the four measures.

TENORS.

Staff for Tenors, showing a whole rest in each of the four measures.

BASSES.

Staff for Basses, showing a whole rest in the first two measures, followed by a half note in the third measure and a whole rest in the fourth. A dynamic marking *p* with an accent is placed above the staff.

Ah!.....

Third system of piano accompaniment for the Coda. It continues the two-staff format. The first half is marked *cres.* and the second half is marked *p*. The musical texture remains consistent with the previous systems.



*p* > Ah!.....

*p* > Ah!.....

Ah!..... Ah!.....

*mf* > Ah!.....

*mf* > Ah!.....

ah!..... Ah!.....

ah!.....

*cres* *cen*

ah!..... Be fore....

ah!..... Be fore.....

*do* *poco* *a*

our..... *cres.* charm'd..... eyes, Dance

our..... charm'd..... eyes, Dance *mf* *cres.*

Ah! Dance

*poco.*

on, O, daugh - - ters of the *cres.*

on, O, daugh - - ters of the *cres.*

on, O, daugh - - ters of the *cres.*

skies. *f*

skies. *f*

skies. *f*

*f*

*ped.* \*

This musical score page, numbered 136, is arranged in three systems. Each system contains four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts feature a melodic line with the exclamation "Ah!" repeated in each system. The piano accompaniment consists of a complex, rhythmic texture in the right hand, often marked with *sfz* (sforzando), and a more rhythmic bass line in the left hand. Dynamic markings include *f* (forte) and *sfz*. Pedal markings (*ped.*) and asterisks (*\**) are used to indicate specific performance techniques. The score is written in a key signature of three flats and a common time signature.



*f* Ah!.....

*f* Of your light move - ments .....

*f* Of your light move - ments .....

*sfz*

*ped.*

Ah!.....

... in - crease the play. Ah!..... And turn once

... in - crease the play. Ah!..... And turn once

Ah! turn light - - - er

more, With great - - - er light - - - ness,

more, With great - - - er light - - - ness,

*8va.*

than be - - fore, By your danc - - ing, so en - tranc - -

than be - - fore, By your danc - - ing, so en - tranc - -

than be - - fore, By your danc - - ing, so en - tranc - -

*8va.*

The first system of music features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "than be - - fore, By your danc - - ing, so en - tranc - -". The piano part includes a *8va.* marking and a *ff* dynamic marking.

- ing, By your danc - - ing, so en - tranc - - ing, Still charm our

- ing, By your danc - - ing, so en - tranc - - ing, Still charm our

- ing, By your danc - - ing, so en - tranc - - ing, Still charm our

*8va.*

The second system continues the vocal lines and piano accompaniment. The lyrics are: "- ing, By your danc - - ing, so en - tranc - - ing, Still charm our". The piano part includes a *8va.* marking.

eyes, With sweet sur - prise.....

eyes, With sweet sur - prise.....

eyes, With sweet sur - prise.....

*8va.*

*ped.*

The third system concludes the piece with the lyrics: "eyes, With sweet sur - prise.....". The piano part includes a *8va.* marking and a *ped.* (pedal) marking.

139  
SORTIE.

*Moderato.* *mf* *The Bayarders retire, followed by the crowd.*

*NILAKANTHA, in the costume of the*

*Sanniassy, or Hindoo penitants, goes to the back with his daughter.*

*marcato.*



SCENE IV.

ROSE. FREDERIC. MRS. BENSON. Then GERALD and ELLEN.

ROSE. (to FRED.) Here again are that old man and his daughter;  
 FRED. Take my arm. [they frighten me.  
 ROSE. Oh! willingly, because I am afraid.  
 FRED. She is adorable. (Aside.)  
 ROSE. (To FRED.) Who are they? they are unlike the others.  
 FRED. He is a mendicant monk, or penitent, who comes to the festival in hopes of finding here some special profits.  
 ROSE. And the young girl?  
 FRED. She will sing ballads, or dramatic scenes, in which the Hindoos take delight.  
 MRS. B. Ah! there is Miss Ellen! do not let us get separated again, I implore you. (ELLEN enters leaning on GERALD'S arm.)  
 FRED. Ah! Miss Ellen, it is easy to see that you are proud to take the arm of a hero.  
 ELLEN. Do not jest. I have been very anxious, and reproached myself for leaving Gerald in the Brahmin's garden.  
 MRS. B. Was there any danger? GER. None at all.  
 ROSE. But he has not brought back the designs which were wanted.  
 FRED. Bah! Truly? ELLEN. He was right.  
 MRS. B. Did you go back?  
 GER. The Brahmin's daughter was there gathering flowers.  
 FRED. Did you see her?  
 GER. I perceived her. FRED. Ah! ha!  
 ELLEN. I should have been truly sorry if my curiosity had caused the least trouble to that young girl. You see she interests me now, the little goddess.  
 FRED. (Aside.) She does not notice that he is quite dreamy, our young friend Gerald. His are state graces.  
 MRS. B. Young ladies, do not leave me again,  
 FRED. (Softly to GERALD.) Do you know that we are ordered out.  
 GER. Is that so? [at three o'clock.  
 FRED. The regiment will be off to-night to fight the rebels.  
 GER. You must conceal that absolutely from the ladies.

FRED. Just so. (To MRS. B.) I advise you, now, Mrs. B., to return with the young ladies to the Governor's palace. There will be no more to see but the ceremony of the pagoda and the procession of the goddess Dourga; we will call and take you up.  
 ELLEN. Will you not return with us, Gerald?  
 GER. Certainly. [min's daughter.]  
 ELLEN. You have not told me if she was really beautiful, the Brah-  
 GER. She is peculiar. (Goes out with ELLEN.)  
 MRS. B. For myself, I am not sorry to go back. Meanwhile there is nothing more of which they can rob me. (Goes out.)  
 ROSE. (To FRED. stopping as they were about to follow.) Haven't you a review to-day?  
 FRED. A simple order out.  
 ROSE. In warlike array?  
 FRED. Why no! not at all; why in warlike array?  
 ROSE. You did not mention that your regiment would depart  
 FRED. The regiment?  
 ROSE. Oh! I know they make a secret of it.  
 FRED. Whence came your news? [trusted me.]  
 ROSE. From my uncle, the governor's, by chance; they never mis-  
 FRED. Truth is, we must make light march at dawn.  
 ROSE. In a revolted province. I did not wish to speak with Ellen about it, because she would tremble at the thought of seeing her lover depart. She has not my courage, and besides, I—have  
 FRED. (Aside.) She is ravishing. [no lover.]  
 ROSE. Ellen is already far away. (Stopping.) You will not go with-  
 FRED. Certainly not! [out saying good bye.]  
 ROSE. There again (Pointing out NILAKANTHA and LAKME) are the old man and the young girl—they frighten me!  
 FRED. Take my arm, please.  
 ROSE. Oh! willingly, for I am afraid.  
 FRED. (Aside.) She is adorable! (They go out.)

No. 9.

I, A BEGGAR.

SCENE. V. LAKME, NILAKANTHA; then the crowd.

Andante.

The musical score is set in a minor key with a common time signature. It begins with a piano introduction marked 'Andante' and 'p'. The first vocal line is for Nilakantha, with the lyrics: 'NILA. coming forward with LAKME. I, a beg-gar, alms im-plor-ing.' The second vocal line is for Fred and Rose, with the lyrics: 'FRED. and ROSE. (pass with indifference.) And she a bal-lad singing maid, All but self the crowds ignoring They run when we reach for aid.' The score includes piano accompaniment for both vocal parts and a grand staff at the bottom.

'Neath these wretched garments de - fec - tive, Who'd think here to dis - cov - er a skill - ful de-

- tec - tive! Do these vile En - glish foes feel their blood cease to flow, When they read up - on my

LAKME. (*timidly.*)

vis - age That for vengeance I go! Does Brah - ma e'er for-

NILAKANTHA. (*with indignation.*)

- bid we should o'er - look an out - rage! The out - rage of a vile foe!

## SOME GRIEF YOUR LOOK IS VEILING.

*Andante con moto.*

mf

Ped. \*

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with sustained chords. The tempo is marked 'Andante con moto' and the dynamic is 'mf'. Pedal markings 'Ped.' and '\*' are present at the end of the introduction.

NILAKANTHA. (*with much tenderness.*)*p*

1st. Verse. Lak - me, some grief your look is veil - ing; Your sweet smile, once gay, now is

Clar.

Cor.

Bass.

The vocal line is written in bass clef with lyrics. The instrumental accompaniment includes Clarinet (Clar.), Cor Anglais (Cor.), and Bass. The music is in 3/4 time and features triplets and slurs. The dynamic is 'p'.

sad.... As we see a star that is pal - iug A cloud shades your brow, erst, so

The vocal line continues with lyrics. The instrumental accompaniment includes Clarinet (Clar.), Cor Anglais (Cor.), and Bass. The music is in 3/4 time and features triplets and slurs.

glad.... 'Tis that God hides from us his pres - ence, 'Tis that he waits the death of our base

The vocal line continues with lyrics. The instrumental accompaniment includes Clarinet (Clar.), Cor Anglais (Cor.), and Bass. The music is in 3/4 time and features triplets and slurs.



foe.....

In your smile, let me

*Poco rall.* *Tempo.*

*p*

Detailed description: This system contains the first two lines of the musical score. The vocal line (top) begins with the word 'foe' followed by a dotted line. The piano accompaniment (middle and bottom staves) features a complex texture with triplets and sixteenth notes. The tempo changes from 'Poco rall.' to 'Tempo.' in the second measure. A piano dynamic marking 'p' is present in the second measure.

see life's sweet es - sence, Yes, once more I would see life's sweet essence, And in your eyes, And in your

*cres.*

*cres.*

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with the lyrics 'see life's sweet es - sence, Yes, once more I would see life's sweet essence, And in your eyes, And in your'. The piano accompaniment continues with similar rhythmic patterns, including triplets. A crescendo marking 'cres.' is placed above the vocal line in the second measure and below the piano accompaniment in the fourth measure.

eyes,..... would once more see the skies!....

*f*

*Ped.* \* *Ped.* \* *Ped.* \*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line concludes with 'eyes,..... would once more see the skies!....'. The piano accompaniment features a forte dynamic marking 'f' in the second measure and includes several 'Ped.' (pedal) markings with asterisks at the end of the system. The piano part ends with a series of chords and a final flourish.

2d. Verse. Your beat - ing heart with fev - er burn - ing, While you slept, I list-ened to

*rall.*

*Ped.* \*

*Ped.* \*

Detailed description: This system contains the first line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over a quarter note, followed by a series of eighth notes with triplet markings. The piano accompaniment consists of a treble and bass clef. The treble clef part has a 'rall.' marking and features a melodic line with triplet markings. The bass clef part has a 'Ped.' marking with an asterisk and provides harmonic support with chords and single notes.

hear!.... A dream o'er your lips pass'd with yearn - ing, A blush, I saw.... your brow did

Detailed description: This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a fermata over a quarter note before the first measure, followed by eighth notes with triplet markings. The piano accompaniment continues with similar melodic and harmonic patterns, including triplet markings in the treble clef and sustained chords in the bass clef.

wear.... 'Tis that God hides from us his pres - ence, 'Tis that he waits the death of our base

Detailed description: This system contains the third line of the musical score. The vocal line has a fermata over a quarter note before the first measure, followed by eighth notes with triplet markings. The piano accompaniment features a more active treble clef part with rapid triplet patterns and sustained chords in the bass clef. The system concludes with a final cadence in both parts.

foe.....

In your smiles let me

*Poco rall.* *Tempo.*

find life's sweet es - sence, Yes, I would, I would find life's sweet essence, And in your eyes, And in your

eyes,..... would once more see the skies!....

*suivez.* *Ped.* \* *Ped.* \*

*dim.*

Detailed description: This is a page of a musical score for voice and piano. It features four systems of music. The first system shows the vocal line starting with the word 'foe' and the piano accompaniment. The second system continues the vocal line with the lyrics 'find life's sweet essence, Yes, I would, I would find life's sweet essence, And in your eyes, And in your'. The third system continues with 'eyes,..... would once more see the skies!....'. The fourth system shows the final part of the piano accompaniment. Performance instructions include 'Poco rall.', 'Tempo.', 'cres.', 'f', 'pp', 'Ped.', and 'dim.'. The piano part features complex textures with triplets and arpeggiated figures.



# AH, 'TIS FROM YOUR OWN GRIEF.

## RECITATIVE.

LAKME. *Recit.*

Ah!.... 'tis from your own grief I feel my heart thus

*Recit.*

yearning. My gay tho'ts will re - turn! See, They're e'en now re - turn - ing.

NILAKANTHA. (*In a subdued voice.*)

If that vile man has ac - cess found to me, If he, too,

death has braved, at thy dear side to be,..... For - give the an - - ger that

The first system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music is in 3/4 time. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music is in 3/4 time.

*Plus lent. (with much feeling.)*

moves me. Ah! he loves thee! You, my Lak - me, You,..... the child of the

The second system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music is in 3/4 time. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music is in 3/4 time. The piano accompaniment includes dynamic markings *sfz* and *p*.

gods..... Tri - umph - ant he goes through the

The third system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music is in 3/4 time. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music is in 3/4 time.

ci - ty, We must here draw the crowd by some mo - - tive, For

The fourth system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music is in 3/4 time. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music is in 3/4 time.

pi - - ty,                      If you he sees,      Lakme,                      In his eyes I shall

read....                      Now, strengthen well your voice!      Look gay and smil - ing.

Sing, now, Lak-me...      Sing, now,.....      Vengeance here a - waits .....

....



# THROUGH THE GOD'S INSPIRATION.

## No. 10. Scene and Legend of the Pariah's Daughter.

*mf* *p*

Ah!.....  
(The Hindoos gather together by degrees.)

*p*

This system contains the first musical phrase. The vocal line begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. It features a melodic line with slurs and a dotted line for the vocal part. The piano accompaniment is in the lower register, starting with a piano (*p*) dynamic.

*variante. \** *long. trs.*

*lent. mf p f p long. trs.*

Ah!.....

This system continues the musical phrase. It includes a section marked "variante. \*" with a long trill ("long. trs.") and a section marked "lent." with dynamics *mf*, *p*, *f*, *p*, and another "long. trs." section. The vocal line has a dotted line and the piano accompaniment continues.

*Moderato.*

*Moderato.*

*p*

This system is primarily piano accompaniment. It starts with a *Moderato.* tempo marking. The piano part features a steady eighth-note accompaniment in the bass and a more active line in the treble, including several triplet figures.

NILAKANTHA.

Through the god's in-spir-

- ra - tion, This young girl will re - late Here a le - gend - nar - ra - tion Of the Pa - riah's young daughter's

fate.

SOP. *p*

TENORS. *p*

BASSES. *p*

Let us hear this fine le - gend, lis - ten now!

Let us hear this fine le - gend, lis - ten now!

## WHERE GOES THE MAIDEN STRAYING?

*Andante. (Almost in recitative.)*

LAKME.

Where goes the maid-en stray-ing, Child of the Pa-riah band!

*Andante.*

When the moon-light is play-ing A-mid the for-ests grand,

When the moon-light is play - - - ing A - mid the for - ests grand.....

*Mesure.*

*1o Tempo. Andante.*

Trip ping light o'er the moss-es, Ne-ver re-mem-bers she

*1o Tempo Andante.*



That a hate ev - er cross - es, The Pa - riah's pro - ge - ny.

*Mesure.*  
Tripping light o'er the moss - - es, The maid - en wan - ders free.....

Through the pink o - le - an - ders With her sweet thoughts she wan - ders.

*molto rall.*  
Ah!..... She moves on with steps light, and laughs out at the

night, . . . . . at . . . . . the night. . . . .

*rall.*

*suivez.*

*les 2 ped.* \* *les 2 ped.* \*

*Allegro moderato.*

Down there, where shades more deep are gloom - ing,

*Allegro moderato.*

*mf* *p*

What trav' - ler's that, a - lone, a - stray? . . . . .

A - round him flame bright eyes, dark depths il -

- lum - ing, But on he jour - neys, as by chance, on the way! The

wolves in their wild joy are howl - ing, As if for their prey they were prowl - ing;

The young girl forward runs, And doth their fu - ry dare. A ring in her grasp she holds

tight - ly, Whence tinkles a bell, sharply, light - ly, A bell that tin - kles light - ly, That



(imitating the bell.)

*Plus anime.*

charm - ers wear .....

*Ped.* \* *pp*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics "charm - ers" and "wear .....". The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A "Ped." (pedal) marking with an asterisk is placed below the first measure, and a "pp" (pianissimo) dynamic marking is placed below the second measure. An "8" with a slur is positioned above the piano part in the second measure.

ah! ah! ah!... ah! ah! ah! ah! ah! ah! ah!... ah!... .....

ah! ah! ah!

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with "ah! ah! ah!..." and "ah! ah! ah! ah! ah! ah! ah!...". The piano accompaniment maintains the rhythmic pattern. An "8" with a slur is positioned above the piano part in the fourth measure. The system concludes with the vocal line ending on "ah! ah! ah!".

ah! ah! ah!... ah!

ah! ah! ah! ah! ah! ah!... ah!

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with "ah! ah! ah!..." and "ah! ah! ah! ah! ah! ah!...". The piano accompaniment maintains the rhythmic pattern. Two "8" markings with slurs are positioned above the piano part in the fifth and sixth measures.

ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah!

ah! ah!

ah! ah! ah!

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with "ah! ah! ah! ah!", "ah! ah! ah! ah! ah! ah!", "ah! ah!", and "ah! ah! ah!". The piano accompaniment maintains the rhythmic pattern. Three "8" markings with slurs are positioned above the piano part in the seventh, eighth, and ninth measures.

variante.

A musical staff showing a melodic line with a trill (tr) marking. The notes are ascending and then descending, with a trill on the final note.

ah!.....

The first system of the musical score. It features a vocal line with the lyrics "ah! ah! ah! ah! ah! ah! ah! ah! ah!....." and a piano accompaniment. The piano part includes a trill (tr) marking and dynamic markings of *ff* and *mf*. A fermata is placed over the final notes of the piano accompaniment.

While the stran - ger re -

The second system of the musical score, primarily piano accompaniment. It features a dynamic marking of *p* (piano) and a fermata over the final notes.

gards her..... Stands she dazed, flush'd and glow - - ing

The third system of the musical score, primarily piano accompaniment. It features a dynamic marking of *p* (piano) and a fermata over the final notes.

More hand-some than the Ra - jahs, bel Yet with a blush, he'll

learn his life he's ow - ing To the Pa - - riah's fair pro - ge -

ny,..... But he, in a dream her en - fold -

ing, 'Till to heaven she soars in his bold -



ing, To her he says, "Your mead is won."

It was Vish - nu, great Brah - ma's son! And since the

*Almost in recitative,*

day..... in that dark wood. The trav' - ler hears..... where Vish - nu

*pp*

*Ped.* \*

stood, The sound of a lit - tle bell ring - ing, The legend back to him bringing, A small bell ring - ing

*suvez.*

*Ped.* \*

rall.

1o Tempo.

like those the charmers wear ..... ah! ah! ah!

8

*Ped.* \* *Ped.* \*  
rall.

*pp*

ah! ah! ah!... ah! ah! ah! ah! ah! ah! ah!... ah!... ah!.....

8

ah! ah! ah!... ah! ah!..... ah! ah!... ah!

8

ah! ah! ah! ah! ah! ah! ah! ah!... ah! ah! ah!

8

ah! ah! ah! ah! ah! ah! ah! ah ah ah! ah! ah! ah! ah! ah! ah!

8

*poco rall.* ah! ah! ah! ah! ah! ah! ah! ah! ah!.... Ah!.....

*a tempo. tr.*

*suivez.*

*a tempo.*

8

Ah!.....

8



ah!..... ah! ah! ah!

8

*cres e accel.*

*f*

*ff*

This system contains the first system of music. It features a vocal line with a long 'ah!' followed by three 'ah! ah! ah!' exclamations. The piano accompaniment includes a section marked '8' with a dashed line above it, and dynamic markings 'cres e accel.', 'f', and 'ff'.

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!.....

*ff*

This system contains the second system of music. The vocal line continues with a series of 'ah!' exclamations. The piano accompaniment features a section marked 'ff'.

8

*ff*

8va bassa.

This system contains the third system of music. It features a piano accompaniment with a section marked '8' and a dashed line above it, and a dynamic marking 'ff'. Below the piano part, the text '8va bassa.' is written.

8va bassa.

8va bassa.

This system contains the fourth system of music. It features a piano accompaniment with two sections marked '8va bassa.' and a dashed line below them.

## MY FURY DOTH O'ERWHELM ME!

SCENE VI.— *The same, then* GERALD, FREDERIC, OFFICERS.*Moderato*RECIT. NILAKANTHA. (*aside*).

My fu - - ry doth o'er - - whelm me! He has not yet

SOPRANOS.

TENORS.

BASSES.

*Moderato.*

*f* RECIT.

come!... I should know him at once!... Sing out! sing, re -

*Mesure.*

*f* *p* *sf*

LAKME. (*hesitating.*)

My fa - - ther!

- peat it! Sing out, and re - - peat it.

SOPRANOS. *p* Ah! sing it

TENORS. *p* Ah! sing it

BASSES. *p* Ah! sing it

(Some officers appear at the back, GERALD and FREDERIC among them.)  
(*half voice.*)

Sing it! Sing it!

o - - ver!

o - - ver!



(She perceives GERALD, who has not yet seen her.)

LAKME.

Where goes the Hindoo stray - ing, Child of the Pariah band.

*pp* Timb.

(Greatly moved.)

When the moon - light is play - ing Thro' the mi - mo - sas grand.

*f* *p* *suivez,* *Mesure.*

NILA.  
Agam!

Tripping light - ly o'er the moss - es, But ne'er re - members she—

*suivez.* *Mesure,* *cres.*

Once more!

(More and more disturbed.)  
Plus anime.

Ah!..... Ah!.....

Sing on!

Plus anime.

(Utters a cry at sight of GERALD approaching.)

Ah!..... ah!

GERALD. (Springing forward to support her.)

Lak-me!

A - gain!

cres.

ff

NILA. (Catching at his daughter.)

'Tis he!

SOPRANO. What dis - turbs her thus?

TENORS. What dis - turbs her thus?

BASSES. What dis - turbs her thus?

ff p

Recit. LARME. (Seeking to conquer her emotion.)

'Tis a pain un - ex - pect - ed; noth - ing more! It is gone!

Recit.

I'll try— I'll try to be col - lect - ed.

pp

(With a feeble voice.)

Ah!.....

GERALD.

Be - hold the Brah - min's daugh - ter!

FREDERIC.

What, here!

Tempo.

suives.

Ah!.....

NILAKANTHA. (To his daughter.)

You're by Brah - ma in - spired, and the stran - ger's be -

suives.

a tempo.

mf



LAKME. (becoming weaker.)

Ah!.....

GERALD. (with emotion.)

- trayed ! 'Tis her - self, 'tis Lak . . . . me!

Tempo.

*suivez.*

*mf*

(à volonté.)

Leave me free! .. Let me see her once

FREDERIC.

Pru - dent be.....

*suivez.*

*Allegretto marcato.*

FREDERIC.

more.  
(Drums and fifes are heard in the distance.)

On us they're call - ing!

*Sya*

*Allegretto marcato.*

Fifes.

*p*

Tambour.  
*sfz*  $\rightarrow$  *dim.*

GERALD.

But stay!

SOPRANOS.

2d Soprano.

1st Soprano.

TENORS.

Troops are they!

Troops are they!

BASSES.

Troops are they!

Troops are they!

8va

FREDERIC.

And that young girl doth you here then, de -

8va

GERALD.

-tain!

No!

no!

(They go out.)

8va

tr

I know him now! I know him now! God... is here once a -

*Sva* RECIT.

(The English soldiers file out at back, headed by fifers and drummers.)

- gain!.....

*Sva* *1o Tempo.*

*Sva*

*Sva*

(The crowd follows slowly.)

*Sva*

*Sva*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and a trill (tr) in the final measure.

Second system of musical notation, continuing the piece with complex rhythmic figures and melodic lines.

(The Brahmins and the conspirators group

*Sya*

Third system of musical notation, marked with dynamics *cres.*, *dim.*, and *pp*. It includes a trill (tr) and a section with a dotted line above the staff.

on the front of the stage.)

*Sya*

Fourth system of musical notation, featuring a dense texture with many notes and a trill (tr) in the final measure.

*Sya*

*Meme mouvt.*

Fifth system of musical notation, concluding the page with a *p* dynamic marking and a double bar line.

## 'MID THE SONGS OF JOY.

## SCENE AND CHORUS.

SCENE VII.—NILAKANTHA, LAKME, HADJI, anā HINDOOS.

*Agitato.* NILAKANTHA. (*mysteriously, to the conspirators.*)

'Mid the songs of joy, and of pleas - - ure,.....

*Agitato.*

*p*

When the crowd turns to go Where the priests march in state - ly

meas - - - ure, By a glance I'll point out the foe.....

*mf*

*p*

*Plus lent.*

We'll then from his friends sep - a - rate him, And

*Plus lent.*

Musical score for the first system. It features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking is *Plus lent.* and the dynamic is *p*. The lyrics are: "We'll then from his friends sep - a - rate him, And".

noise - less - ly on - ward we'll go.....

TENORS.

We'll then from his friends sep - a -

BASSES.

Musical score for the second system. It includes vocal lines for Tenors and Basses, and piano accompaniment. The Tenors' part has the lyrics "noise - less - ly on - ward we'll go.....". The Basses' part has the lyrics "We'll then from his friends sep - a -". The piano accompaniment includes a *Ped.* (pedal) marking and a dynamic of *p*. The key signature and time signature remain the same as in the first system.

8ve basse.

Till

- rate him, And noise - less - ly on - ward we'll go.....

Musical score for the third system. It includes vocal lines and piano accompaniment. The lyrics continue with "- rate him, And noise - less - ly on - ward we'll go....." and "Till". The piano accompaniment includes a *Ped.* (pedal) marking and a dynamic of *p*. The key signature and time signature remain the same.

8ve basse.



in a cir - cle we in - state him, And will close on him sure and

slow.....

TENORS. *p* *sfz*

BASSES. *p* *sfz* *pp*

Till in a cir - cle we in - - state him, And will

*Ped.* *sfz* *pp*

*Sve basse.*

Sure and slow, *rall.* rea - dy for the

close.... round him sure and slow :.... Sure and slow, *rall.* rea - dy for the

*rall.*

*a Tempo.*

blow, Sure and slow, rea-dy for the blow ;... De - part, then, without tre - pi -

blow,

blow, Sure and slow, rea-dy for the blow ;...

*a Tempo.*

- da - - tion. I shall be there,.... With arm well train'd and strong ; 'Tis mine by con-se -

*cres* - - - *cen* - do.

- cra - - tion, And 'tis I who'll avenge the wrong! And to me

*f* *p* *suivez.*

*cres* - - - *cen* - do.

*poco rall. a Tempo.*

doth the task be - long.

TENORS. *mp*  
We'll soon from his friends sep - a - rate him, And noise - less - ly on - ward we'll

BASSES. *mp*

*a Tempo.*

*pp*

go!..... Till in a cir - cle we in - - state him, And will

*mp*

*pp*

*Ped.* \*

*f<sup>sz</sup>*

*pp*

*Sve basse.*

close.... round him sure and slow :... Sure and slow, on - ward we will

*molto rall.*

*molto rall.*

*molto rall.*



*Tempo.*

LAKME.

O, my fa - ther, With you I'll go.

NILIKANTHA.

No! my heart, that weakness ne'er hath

go.

*Tempo.*

known, Would fail, were you at my side.

No!

stay you.

Here with Had - ji

*sfz**p**ppp**ppp**(The conspirators and the Brahmin depart slowly. Lakme remains with Hadji.)*

bide!....

## MUSIC OF THE SCENE.

SCENE VIII. LAKME, HADJI.

*Moderato.*

*p*

Clar. solo.

HADJI. *The master thinks only*

*of his vengeance. He has not seen your tears flow, O mistress; but Hadji was nigh.*

*Hadji can read what the face tells, he knows what traces grief leaves there.*

*He belongs to you, and the life of Hadji is of no account.*

*When you were a child,*

*I defied the tigers in the jungle wild, to cull for you the flower on which you smiled ;*

*In the depths of the sea, I sought to find for you a pearl more fair than others knew.*

*A woman you are to-day, your thoughts have*

*other caprices,*

*your heart has other desires :*

*If you have an enemy to punish,*

*tell me !*

*If you have a friend to save, give me your order !*

*(LAKME grasps his hand firmly.)*



## LAKME! 'TIS YOU I SEE.

## DUET.

SCENE IX. *The same.*

GERALD.

*At this moment GERALD returns thoughtfully.*

LAKME makes a sign to HADJI, to go farther away, then she runs toward GERALD.

GERALD. *f*

Lak - me! 'tis you...

*Allegro.*

*à volonté.* *Mesuré.* *(With warmth.)*

..... I see.... You hith - er come to me!.... In the

*dim.*

fan - cies of dream - ing, I saw you as I

neared..... The veil up - lift - ed seem - ing, Then the

I - - dol ap - peared ..... To your power I sub -

- mit - - ted By your charms drawn a - way, ... .. And de -

- fence - - less, I quit - ted Earth for Heaven's bright - er

*rall.*

*Tempo.*LAKME. (*sadly.*)day.  
*Tempo.*

My Heaven is not your own....

*p*

The God you wor-ship blind-ly, Is not the one whom I have

known ; ..... If I to mine could bring your heart.....

Our Hin - doo broth - ers kind - - ly. .. Would al - ways take your part.



(hesitating a little.)

*a tempo.*

'Gainst dang'rous foes, or guile-ful art.

GERALD. *f*

Come! all the dan-gers of cre - a - tion! In this

*a tempo.*

*mp* *suivez.*

wild a - do - ra - - tion, Where rea - son's lost in

*p*

bliss,..... Should I see at my feet..... a dark,

*cres.* *f*

*cres.*

yawn - - ing a - byss, While your long tress - es

*p*

*Ped* \*

(tenderly.)

rall.

a tempo.

Sweep me with ten - - der ca - - res - - es!

*a tempo.*

*suives.*

*Ped. \** *Ped. \**

LAKME. (resolutely)

Your death I will not con - sent..... to!

*sfz* *p*

*Même mou't.*  
GERALD. (with passion.)

*mf* Ah! this is love, yet a - sleep, Who with his wing..... has ca -

*Même mou't.*

*mf*

*Ped. \** *Ped. \**

ress'd you: Your heart, though too strong to weep, My death as -

*Ped. \** *Ped. \**

sured... has de - press'd you! Ah! this is

love, yet a - sleep, Who with his wing has ca - ress'd you;

*Ped.* \*

Your heart, though too strong to weep, Is sad, my death has de - press'd you!

*p*

*mf* LAKME.

Ah! yes! an en - e - my bold, 'Tis whose hot breath has ca - ress'd me,

*mf*

*Ped.* \*    *Ped.* \*    *Ped.* \*    *Ped.* \*



All my heart has trem-bled with cold, While the doom of death op - press'd me!

Ah, yes! an en-e-my bold, 'Tis whose hot breath has ca - ress'd ...

GERALD. *f*

Your heart is

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

... me, Ah! ... this tho't of death op - press'd me!

too strong to weep, But tho'ts of death, have op - press'd you!

*Ped.* \* *sf*

*Moderato.*

*Andante quasi Allegretto. LAKME. (mysteriously).*

In the forest, quite near by, A lit-tle cab-in is hid-ing;

*Andante quasi Allegretto.*

*pp*

*les 2 Ped.*

Built of bam-boo, light and dry, 'Neath a tall tree, shade pro-vid-ing; Like a nest for tim-id

*Ped.* \*

birds, 'Mid flow'ring vines there a-bid-ing; And with welcome, plain as words, It a-

*poco rall. a tempo.*

*p*

waits Two happy mates..... 'Mid flow'ring vines there a - bid - ing; With welcome

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "waits Two happy mates..... 'Mid flow'ring vines there a - bid - ing; With welcome". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The tempo is marked "poco rall. a tempo." and the dynamics start with a piano (*p*) marking.

plainer than words. Ah! two hap-py mates it a - waits.

*a tempo.*

*avec la voix.*

*Ped. \** *Ped. \**

The second system continues the musical score. The vocal line includes the lyrics "plainer than words. Ah! two hap-py mates it a - waits." and is marked "avec la voix." The piano accompaniment features a section marked "a tempo." and includes two pedal markings: "Ped. \*".

It escapes all curious eyes, Outside no secret re - veal - ing,

*Ped. \**

The third system of the musical score shows the vocal line with the lyrics "It escapes all curious eyes, Outside no secret re - veal - ing,". The piano accompaniment includes a pedal marking "Ped. \*".

While the wood all si - lent lies, And surrounds it with jealous feel - ing. There 'tis you will follow

*Ped. \**

The fourth and final system of the musical score features the vocal line with the lyrics "While the wood all si - lent lies, And surrounds it with jealous feel - ing. There 'tis you will follow". The piano accompaniment concludes with a pedal marking "Ped. \*".



me ; Each day when dawn is first break - ing, Smiling, there I'll come at wak - ing, And 'tis

*pp*

*poco rall. a tempo.*

there that you will dwell !.....

GERALD. (Repeats LAKME'S words.)

*p*

Each day when the dawn is break-ing, With smiles you'll

*a tempo.*

*suivez.*

*Ped.*

LAKME.

Smiling, I'll come at wak - ing, And 'tis there that you will dwell !

come there at wak - ing, And 'tis there that you will dwell !

*avec la voix.*

*pp*

*Ped.* \*

GERALD, (*with passion.*)

Sweet - est of en - chant - res - - es, Say more of that re-

LAKME.

Ah! come, come! time now press - es.... And fleet - ing hours are  
 sort!....

GERALD.

short! You wish that I should hide me, But can - not un - der -  
*En animant un peu.*

stand..... That hon - or must de - cide me, Where du - ty makes de -

*Encore plus anime.* LAKME.

Lak - me implores with sup - pli - ca - tion!  
 - mand.... Ask of me rath - er life, than

*Encore plus anima.*

Have I lost my power to com - mand! ....

sta - tion! GERALD.  
 Ah! your eyes are

LAKME. (*with great energy.*)  
 fill - ing!.... That you must die, I'm not will -



1o Tempo.

GERALD.

Ah! this is love, yet a - sleep, Who with his wing.... has ca-

1o Tempo.

*p*

*Ped.* \*

*Ped.* \*

- ress'd you; Your heart, though too strong to weep, Is sad with

*Ped.* \*

*Ped.* \*

LAKME. *f*

Ah! 'tis an

thoughts that op - press'd you!

*f*

*Ped.* \*

en - e - my bold Whose hot breath of flame ca - ress'd.....

Thoughts of my death have dis - tress'd you

This system contains the first two lines of the musical score. The vocal line (top) has lyrics: "en - e - my bold Whose hot breath of flame ca - ress'd.....". The piano accompaniment (bottom) features a treble and bass clef with various musical notations including triplets and slurs. There are handwritten annotations: a '3' above a triplet in the vocal line, a 'b2' above a slur in the vocal line, and 'sfz' above a slur in the piano accompaniment.

*Ped.* \* *Ped.* \*

..... me. Ah!..... my death you are not

Ah! though you're too strong to weep, That I should die You're un -

This system contains the third and fourth lines of the musical score. The vocal line (top) has lyrics: "..... me. Ah!..... my death you are not" and "Ah! though you're too strong to weep, That I should die You're un -". The piano accompaniment (bottom) continues with complex chordal textures. There are handwritten annotations: 'b2' above slurs in the vocal line, 'Ped.' below the piano accompaniment, and asterisks (\*) marking specific points.

*Ped.* \* *Ped.* \*

will - ing, not will - ing!

will - ing, Lak - me, you're un - will - ing!

This system contains the fifth and sixth lines of the musical score. The vocal line (top) has lyrics: "will - ing, not will - ing!" and "will - ing, Lak - me, you're un - will - ing!". The piano accompaniment (bottom) features a treble and bass clef with various musical notations including slurs and dynamic markings. There are handwritten annotations: 'f' above a slur in the piano accompaniment, and 'Ped.' below the piano accompaniment.

*crec.* *f* *Ped.* \*

LAKME.

Ah! 'tis o'er, our peo - ple are here! Be - hold where the goddess is

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "Ah! 'tis o'er, our peo - ple are here! Be - hold where the goddess is". The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand.

*Maestoso. (le double plus lent.)* (aside, with exaltation.)

near! O thou, who me didst fash - on, And in

*Maestoso. le double plus lent.*

*sf* *dim.* *p*

The second system continues the musical score. The vocal line has the lyrics "near! O thou, who me didst fash - on, And in". The piano accompaniment includes dynamic markings: *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). The tempo marking *Maestoso. le double plus lent.* is repeated.

me woke this pas - sion, Save thou this stranger's life for

The third system continues the musical score. The vocal line has the lyrics "me woke this pas - sion, Save thou this stranger's life for". The piano accompaniment continues with its complex texture.

*En largissant.*

me, ... Or re - call now my soul to thee!

*En largissant.*

The fourth system concludes the musical score. The vocal line has the lyrics "me, ... Or re - call now my soul to thee!". The piano accompaniment features a wide interval in the right hand and a more active accompaniment in the left hand. The tempo marking *En largissant.* is repeated.

*Enchainez.*



## DOURGA, O HEAR MY PRAYER.

## No. 14. Finale.

SCENE X. GERALD, FREDERIC, ELLEN. ROSE, MISTRESS BENSON, then NILAKANTHA, Brahmins, Sacred dancers, Hindoos, then LAKME. Priests arrive and move towards the Pagoda.

*Allegretto maestoso.*

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score begins with a piano (*p*) dynamic and includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *mf*, *cres.*, *cen*, *do.*, and *f*. The piece concludes with a final flourish in the right hand.

SOP. (Chant of the Brahmins.)  
*Largement.*

TENORS. *f* Dour - ga, O hear

BASSES. *f* Dour - ga, O hear

*Largement.*  
*f* Dour - ga fair! thou, who wert born

*Ped.* \* *Ped.* \*

(The Brahmins approach the pagoda.)

our prayer!..... Dour - ga,

our prayer!..... Dour - ga,

From the waves of Gan - ges!..... To our eyes ap -

*Ped.* \* *Ped.* \*

O hear our prayer!.....

O hear our prayer!.....

pear at dawn!..... Thou who rui'st time's chan - ges!.....

*Ped.* \* *Ped.* \*

*Plus anime.* (Sacred Dance.)

*mf*  
 God - dess of gold, Hear us, we pray;  
*mf*  
 God - dess of gold, Hear us, we pray;  
*mf*

God - dess of gold, Hear us, we pray;  
*Plus anime.*  
*mf*

Give us here thy pro - tec - - - - - tion.  
 Give us pro - tec - - - - - tion.  
 Give us here thy pro - tec - - - - - tion.

O'er us still smile, Look down, mean - while,  
 O'er us still smile, Look down, mean - while,  
 O'er us still smile, Look down, mean - while,



(Chant of the Brahmins.)  
*Imo Tempo.* *f*

On us, with pure af - fec - - - tion. Dour - ga,  
 With pure af - fec - - - tion. Dour - ga,  
 On us, with pure af - fec - - - tion. Dour - ga fair! thou  
*Imo Tempo.*  
 Ped.

O hear our prayer! ..... Dour - ga,  
 O hear our prayer! ..... Dour - ga,  
 who wert born of the flow - ing Gan - ges!.... To our eyes ap -  
 Ped. \* Ped. \* Ped. \*

O hear our prayer! .....  
 O hear our prayer? .....  
 pear at morn!... .. Thou who rul'st time's chan - ges!.....  
 Ped. \* Ped. \*

*Plus anime.* (Sacred Dance.)

*mf*

God - dess of gold, Hear us, we pray;

*mf*

God - dess of gold, Hear us, we pray;

*mf*

God - dess of gold, Hear us, we pray;

*Plus anime.*

The first system of the score consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The tempo and mood are indicated as 'Plus anime.' and the dynamic is 'mf'. The lyrics are 'God - dess of gold, Hear us, we pray;'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some triplets.

Give us here thy pro - tec - - - - tion.

Give us pro - tec - - - - tion.

Give us here thy pro - tec - - - - tion.

The second system continues the vocal and piano parts. The lyrics are 'Give us here thy pro - tec - - - - tion.' and 'Give us pro - tec - - - - tion.' The piano accompaniment continues with similar rhythmic patterns, including triplets and sixteenth notes.

Look down, mean - while, on us and smile,

Look down, mean - while, on us and smile,

Look down, mean - while, on us and smile,

The third system concludes the page with the lyrics 'Look down, mean - while, on us and smile,'. The vocal staves and piano accompaniment continue with the same musical style as the previous systems.

*cres.*

*f*

With thy gra - - cious af - - fec - - tion, give pro -

With thy gra - - cious af - - fec - - tion, give pro -

*cres.*

(The Brahmins and Bayaderes enter the Pagoda.)

tec - - - - - tion.

tec - - - - - tion.

*dim. p*

*Ped. \**

(ELLEN and ROSE re-enter with MRS. BENSON.)



( then FREDERIC arrives with GERALD. ) ELLEN.

The town is with splendor gleam - ing,

ROSE. MRS. BENSON.

Hear the cries, the shouts of greetings glad! They are

ELLEN.

In a

ROSE.

In a

crazed, or so are seem - ing, Their goddess fair drives them mad.

craze they all are seem - ing, Their god - dess fair drives them mad.

*sfz* *dim.*

FREDERIC. (*who has rejoined GERALD.*)

Was it to ad - mire this bright god - dess, That you thus left us in the throug?

*tr*

GERALD. (*pre-occupied.*)

FREDERIC. (*smiling*)

Yes. Their fes - ti - val a - mused me. The

GERALD. (*breaking out.*)

Brah - min's daughter fair,..... has just now pass'd a - long. 'Tis a

*svivez.*

dream, a whim en - thrall-ing. Which flown, is past re - call - ing, But in my heart, dazed, con

- founded, I feel, doubting and as-tounded, That a - lone is Lakme liv - ing; Nothing else seems fair to

*suivez.*

*a tempo.* F'REDERIC. (gaily.)

mel.... . . . . .

**Chorus in the Pagoda.** O fair god . . . . . dess! Thence I shoul

**SOP.**

**TENORS.** O god . . . . . dess!

**BASSES. p** O fair god . . . . . dess!

*a tempo.* Spir - it of Gan - ges, Thou who rul'st time's



like..... a fair mor-al to bor-row, If we should not de-

O fair god - - - - - dess!

O god - - - - - dess!

O fair god - - - - - dess!

chan - - - - - ges!

Detailed description: This system contains the first five staves of music. The top staff is a vocal line in bass clef with lyrics. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth and sixth staves are piano accompaniment, with the fifth staff in treble clef and the sixth in bass clef. The music is in a minor key and features a mix of eighth and sixteenth notes.

- part to-mor-row. But the war has some good.....

*tr.....*

Detailed description: This system contains the sixth and seventh staves of music. The sixth staff is a vocal line in bass clef with lyrics. The seventh staff is a vocal line in treble clef with lyrics. The eighth, ninth, and tenth staves are piano accompaniment, with the eighth staff in treble clef and the ninth and tenth in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

That pale i-de-al maid-en, You'll no more meet, 'Tis un-der-stood. (He retires.)

Detailed description: This system contains the eleventh and twelfth staves of music. The eleventh staff is a vocal line in bass clef with lyrics. The twelfth staff is a vocal line in treble clef with lyrics. The thirteenth, fourteenth, fifteenth, and sixteenth staves are piano accompaniment, with the thirteenth staff in treble clef and the fourteenth, fifteenth, and sixteenth in bass clef. The piano accompaniment continues with the same rhythmic pattern as the previous system.

(The procession comes from the pagoda, escorting the ten-armed statue of the goddess Dourga, borne on a palanquin. Night has come, torch-bearers accompany the procession; the Bayaderes join in.)

ELLEN.  
How leave this noise tre - men - dous? They've sworn, I'll make.... a..... bet stu -

ROSE.  
How leave this noise tre - men - dous? They've sworn, I'll make.... a..... bet stu -

MRS. BENT.

pen - - - - - dous, Our poor ears to

pen - - - - - dous, Our poor ears to

smite, From morn - ing till night!.....

smite, From morn - ing till night!.....

*cres.*

1mo Tempo. Maestoso.

SOP.

*ff*

TENORS.

Dour - ga,

O hear

BASSES. *f*

Dour - ga,

O hear

*ff* Dour - ga fair!

thou, who wert born

1mo Tempo. Maestoso.

*ff*

Ped.

Ped.

our prayer!.....

Dour - ga,

our prayer!.....

Dour - ga,

From the waves

of Gan - ges!.....

To our sight

ap -

*ff*

Ped.

Ped.

Ped.

O hear

our prayer!.....

O hear

our prayer!.....

pear at dawn!..... Thou who rul'st time's chan - ges!.....

*ff*

Ped.

Ped.

Ped.



*Plus anime.*

*mf*

God - dess of gold, Hear us, we pray;

*mf*

God - dess of gold, Hear us, we pray;

*mf*

God - dess of gold, Hear us, we pray;

*Plus anime.*

The first system of music features three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "God - dess of gold, Hear us, we pray;". The first vocal line is marked *mf*. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The system concludes with a repeat sign.

Grant us here thy pro - tec - - - - tion.

Grant us pro - tec - - - - tion.

Grant us here thy pro - tec - - - - tion.

The second system of music continues with three vocal staves and two piano accompaniment staves. The lyrics are: "Grant us here thy pro - tec - - - - tion." and "Grant us pro - tec - - - - tion." The piano accompaniment features a complex melodic line in the right hand with many sixteenth notes and triplets, and a simpler bass line in the left hand. The system concludes with a repeat sign.

Look down, mean - while, on us and smile,

Look down, mean - while, on us and smile,

Look down, mean - while, on us and smile,

The third system of music features three vocal staves and two piano accompaniment staves. The lyrics are: "Look down, mean - while, on us and smile,". The piano accompaniment includes a melodic line in the right hand with many sixteenth notes and triplets, and a bass line in the left hand. The system concludes with a repeat sign.

With thy gra - cious af - fec - tion. Give pro -

With thy gra - cious af - fec - tion. Give pro -

With thy gra - cious af - fec - tion. Give pro -

tec - tion; Ho - ly god -

tec - tion; Ho - ly god -

tec - tion; Ho - ly god -

dess, come ap - pear, Come, grant..... us .....

dess, come, ap - pear, Come, grant..... us .....

dess, come, ap - pear, Come, grant..... us .....

all..... safe..... pro - - - - - tec  
all..... safe..... pro - - - - - tec - - - - - tion. Come, ap - pear,

This system contains the first two systems of music. The vocal lines are in G major with a key signature of one sharp (F#). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "all..... safe..... pro - - - - - tec" and "all..... safe..... pro - - - - - tec - - - - - tion. Come, ap - pear,".

tion. Ah! Come,.....  
come, ap - pear! Dour - ga, come! Come,.....

*Ped.*

This system contains the third and fourth systems of music. The vocal lines continue with "tion. Ah! Come,....." and "come, ap - pear! Dour - ga, come! Come,.....". The piano accompaniment includes a section with triplets in the right hand. A "Ped." (pedal) marking is present at the end of the system.

en elargissant.  
Come, and hear!..... Dour - ga,  
Come, and hear!..... Dour - ga,  
*en elargissant.*

*Ped.*

This system contains the fifth and sixth systems of music. The vocal lines include "en elargissant." above the first system, "Come, and hear!..... Dour - ga," in the second system, "Come, and hear!..... Dour - ga," in the third system, and "en elargissant." above the sixth system. The piano accompaniment features a section with triplets in the right hand. "Ped." markings are present at the beginning and end of the system.



*a Tempo.*

hear!.....

hear!.....

*a Tempo.*

*Ped.*

*(The procession marches on.)*

*(NILAKANTHA points out GERALD to the Conspirators.)*

GERALD.

*p*  
'Tis a

*dim..*

*f*

*a Tempo.*

dream, a whim en - thrall - ing, Which flown, is past re - call - - ing, But in my heart, dazed, con-

CHORUS. (*In the distance*)

SOPRANOS. *pp*

TENORS. *pp*

BASSES. *pp*

Spir - it of Gan - ges, lis - ten to us | ....

Spir - it of Gan - ges, lis - ten to us | ....

*a Tempo.*

- found - ed, I feel doubtful and as - tounded, That a - lone is Lakme liv - ing, Noth - ing

*cres.*

(The HINDOOS and NILAKANTHA watch GERALD. NILAKANTHA points him out. The square empties by degrees.)

*Allegro.*

else that's fair I see! (*He perceives LAKME, who appears at the right, and goes towards her.*)

*Allegro.*

NILAKANTHA follows him, and at the moment when GERALD is near LAKME, he strikes him, and escapes quickly at seeing him fall. LAKME rushes towards GERALD, and leans over him, examines him, and her face lightens when she sees that the wound is not mortal.

LAKME. (speaking.)  
Hadji !

*fp* *p dim.*

*Andante.* (She observes that GERALD has only fainted.)  
Hush !

*Andante.* *pp*

They

think . . . . that their vengeance is sat . . . . ed!

*pp*



(leans over GERALD.)

For - ev - er - more.... you are mine,... My life with yours is hence re -

- la - ted. O'er our love may Heaven's star shine ! O'er our love may Heaven's star

*rall.*

*suivez.*

1o. Tempo. (She calls HADJI, and runs out.)

shine !

1o. Tempo.

*Ped.*

(Curtain falls.)

*en élargissant.*

*Ped.*

END OF ACT II.

## ACT III.

The stage represents a forest of India, that the sun illumes with its fiercest rays. Under a gigantic tree, a cabin is nearly concealed and covered with brilliant flowers.

## ENTR' ACTE.

*Allegro moderato.*

PIANO.

*f*

*ff*

*dim. p*

*andante. très expressif.*

*pp*

*8va bassa.*

*les 2 ped.*

3

3

3

3

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed sixteenth notes in both hands, creating a dense, rhythmic pattern. The system concludes with a double bar line and a repeat sign.

*Allegro.*

Second system of the piano score. The key signature changes to two sharps (F# and C#). The tempo is marked *Allegro.* The music continues with beamed sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is present. The system ends with a *Ped.* (pedal) marking and a fermata over the final notes.

Third system of the piano score. The key signature remains two sharps. The music continues with the same rhythmic intensity. A *Ped.* marking is placed below the system.

Fourth system of the piano score. The key signature remains two sharps. A dynamic marking of *cres.* (crescendo) is placed above the music.

Fifth system of the piano score. The key signature remains two sharps. The music features a dynamic marking of *f* (forte) and later *ff* (fortissimo). The system concludes with a double bar line and a repeat sign.



*1o tempo andante.*

*pp*

*pp*

*les 2 ped.*

*3*

*cres.*

*sfz*

*rall.*

*dim.*

*1o Tempo.*

*p*

*dim.*

*pp*

## 'NEATH THE STARRY CANOPY.

## No. 15. Berceuse.

SCENE I.—GERALD. LAKME. GERALD is extended upon a bed of foliage. LAKME anxiously watches his slumbers while murmuring a song.

*Lent.*

*Moderato.*

*pp*

*p*

LAKME.  
*p très calme.*

'Neath the star - ry can - o - - py, The dove-let white has wan - der'd

far from me..... Ah! re - - turn from far do - min - - ions; My voice re-

*pp*

-calls thee, Come... and fold thy pin - - - ions.... 'Neath the star - ry can - o - - py, The dovelet

*pp*

*Ped.\** *Ped.\**

*rall.* *a Tempo.*

white has wan-der'd far a - - way! He sleeps! haply one moment

*a Tempo.*

*suivez.* *p* *pp*

*Ped.\**

more May my low, gentle song soothe his dream as be - fore. At my side, it may be, Rest will

*pp*

*Ped.\** *Ped.\**



new life re - store..... 'Neath the star - ry can - o - - py, The dove-let

*<sfz> pp*

*Ped. ✱*

*Ped. ✱*

white has wan - - der'd far from me,..... His fond mate in these do - min - ions,

*Ped. ✱*

*Ped. ✱*

-ions, Will no more hear the beat - lng of his pin - - ions. 'Neath the

*pp*

star - - ry..... can - - o - - py, The pure, white

dove has wan - - der'd.... far from me. Ah!..

*poco rall. a Tempo.*

*a Tempo.*

*suivez.*

..... re - turn!..... Ah!.....

*pp*

## WHAT MEM'RIES, STRANGELY VAGUE?

No. 15. (*bis.*) Recitative.*Tres lent.* GERALD. *p* (*Opening his eyes without seeing LAKME.*)

*Tres lent.*

What mem'ries, strangely vague, On my thoughts are now weigh - ing?....

*p*

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a bass line with a half note and a treble line with a half note, both starting with a piano (*p*) dynamic.

All my weakened sens - es o'er - lay - - ing. What dream's this, that doth me op-

This system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

-press! As 'neath some nameless charm I lie without re - dress.

*sfz* *dim.* *p*

This system concludes the piece. The vocal line ends with a fermata. The piano accompaniment features a *sfz* (sforzando) dynamic followed by a *dim.* (diminuendo) hairpin, and then a *p* (piano) dynamic. The system ends with a 3/4 time signature.



*Moderato.*

I now re - call..... the town in guise was

*Moderato.*

*p*

fes - tive,

A - long..... the street I wan - der'd, with my fan - cies sug -

*Même mov't.*

ges - tive, When the gleam of a pon - iard flash'd quick on my sight, — Then 'twas night a -

*Même mov't.*

LAKME. (*Leaning towards him.*)

'Twas thence... that Had - ji thro' the shadows dark Has borne you senseless to this verdant

-round me!

park..... I soon brought back the life..... to your pale brow a-

-gain; The daughters of my caste with childhood soon at - tain The power to heal all

wounds, by flower juic-es ap-ply-ing.  
 GERALD.

I, too re-call, still mute, in-an-i-mate; I saw you

The first system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'wounds, by flower juic-es ap-ply-ing.' and 'GERALD.' below it. The middle staff is a vocal line in G major, with lyrics 'I, too re-call, still mute, in-an-i-mate; I saw you' below it. The bottom two staves are piano accompaniment in G major, with a 'pp' dynamic marking. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

bent o'er my lips, while thus ly-ing. My soul up-on your look was at-tract-ed and

*cres.*

The second system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'bent o'er my lips, while thus ly-ing. My soul up-on your look was at-tract-ed and' below it. The middle staff is a vocal line in G major, with lyrics 'bent o'er my lips, while thus ly-ing. My soul up-on your look was at-tract-ed and' below it. The bottom two staves are piano accompaniment in G major, with a 'cres.' dynamic marking. The piano part continues the rhythmic pattern from the first system.

fast-ened. 'Neath your breath life was wa-kened, Oh, my charming Lak-

*f* *dimin.* *p* *suivez.*

The third system of music consists of three staves. The top staff is a vocal line in G major, with lyrics 'fast-ened. 'Neath your breath life was wa-kened, Oh, my charming Lak-' below it. The middle staff is a vocal line in G major, with lyrics 'fast-ened. 'Neath your breath life was wa-kened, Oh, my charming Lak-' below it. The bottom two staves are piano accompaniment in G major, with dynamic markings 'f', 'dimin.', 'p', and 'suivez.'. The piano part features a more complex rhythmic pattern with many sixteenth notes.



## LAKME, AH! COME.

## No. 16. Cantilene.

*Allegro appassionato.* GERALD. *p*

-me! Lak - me!

*Allegro appassionato.*

*Ped.* \* *p* *Ped.* \*

Lak - me!.....

*dim.* *p*

Ah! come,.... Thro' for - est depths se - clud - - ed,.....

*dim.*

The musical score is arranged in three systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro appassionato.' and the dynamics are 'p' (piano). The first system shows the vocal line with lyrics '-me!' and 'Lak - me!' and the piano accompaniment with 'Ped.' markings. The second system continues the vocal line with 'Lak - me!.....' and the piano accompaniment with 'dim.' and 'p' markings. The third system shows the vocal line with lyrics 'Ah! come,.... Thro' for - est depths se - clud - - ed,.....' and the piano accompaniment with 'dim.' markings.

Love's light wing a - bove us has passed..... Here, earth-born

cares have not in - trud - - - ed,..... And on us Heaven descends at

last..... Ah! come..... thro' forest's deep se-

-clu - - - sion,.... Where nothing worldly finds in - - tru - - - sion,

*Ped.* *cres.* *Ped.* *sfz*

Love's light wing has o - ver us passed..... These flower-ing vines, with blooms ca-

*p* *pp* *Ped.* ✱

-pri - - cious,.... Bear o'er our path-ways scents de - li - -

-cious, Which soft hearts with rap - tures be - - set..... All

else we for - get..... Ab! come,.... thro' forest's deep se-

*dim.* *p* *dim.* *pp* *Ped.* ✱



-clu . . . . sion,..... Where noth - ing world - ly finds in-

*Ped.* *Ped.* *cres.*

-tru . . . . sion, Love's light wing has o - ver us passed, Love's light wing has

*Ped.* *sfz* *p* *suivez.* *pp*

o . . . . ver us passed.....

*Ped.* *p* *cres.* *8va* *Enchaînez.*

# HERE I MAY ALWAYS REACH YOU.

## No. 17. Scene and Chorus.

LAKME.

*Moderato. Recit.*

Here I may al ways reach you, And to - geth - er we'll live, . . . . And while I fond-ly

*Moderato. Recit.*

*p*

*Mesure.*

teach you, The god's hist'ry will give.. . . . There, with voices u - nit - ed, We will sing the gods

*Mesure.*

blest, . . . . . 'Fore whom all bow af - fright - ed, But who give to us

rest. .... And your spir - it out flam - ing, Shall with rap - ture be

Full..... O'er the charmed world pro - claim - ing Here, that Brah - ma doth

**GERALD.**  
rule!  
SOP. Ah! lis - ten! Some persons near are passing a - long the for - est road.

Ah!.....

**TENORS.**  
Ah!.....



LAKME.

No cu - rious eyes will find out our a - bode!

Ah!...

This system contains the first vocal entry. The vocal line is in a soprano register, starting with a rest followed by a series of eighth notes. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand. The key signature has two flats and the time signature is 2/4.

*Allegretto non troppo.*

*pp* 1st Sop.

Down a - long the moun - tain, Let's re - pair..... While the tune - ful

The first vocal line (1st Soprano) begins with a melodic phrase of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines.

*pp* 2d Sop.

Ah!..... Ah!.....

The second vocal line (2nd Soprano) features a melodic line with a long, expressive note on 'Ah!' followed by a rest and another 'Ah!'.

Down a - long the moun - tain, Let's re - pair..... While the tune - ful

TENORS. *pp*

Ah!..... Ah!.....

The tenor line mirrors the vocal lines with a melodic phrase and expressive 'Ah!' notes. The piano accompaniment continues to support the vocalists.

*Allegretto non troppo.*

*pp*

The piano accompaniment for the second system, featuring a delicate texture with light chords and a few melodic fragments in the right hand, and a steady bass line in the left hand. The dynamic marking is *pp*.

foun - tain waits us there..... From its rip - pling wa - ters,  
..... Ah!

foun - tain waits us there..... From its rip - pling wa - ters,  
..... Ah!

*pp*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats and a 2/4 time signature. The lyrics are 'foun - tain waits us there..... From its rip - pling wa - ters, Ah!'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. A dynamic marking of *pp* is present in the piano part.

Two by two..... Drink we, sons and daughters, 'Neath skies blue.....  
..... Ah!

Two by two..... Drink we, sons and daughters, 'Neath skies blue.....  
..... Ah!

*pp* *pp*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in the same key and time signature as the first system. The lyrics are 'Two by two..... Drink we, sons and daughters, 'Neath skies blue..... Ah!'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. Dynamic markings of *pp* are present in the piano part.

Down a - long the moun - tain, Let's re - pair..... While the tune - ful foun - tain

Ah!..... Ah!.....

Down a - long the moun - tain, Let's re - pair..... While the tune - ful foun - tain

Ah!..... Ah!.....

*pp*

GERALD.

*rall.* What is that song of tender feel - ing That seems like kiss - es o'er us stealing?

Waits us there.....

*rall.* Waits us there.....

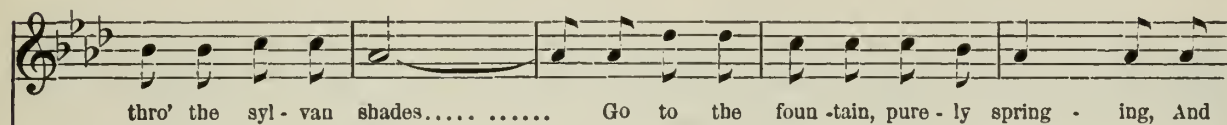
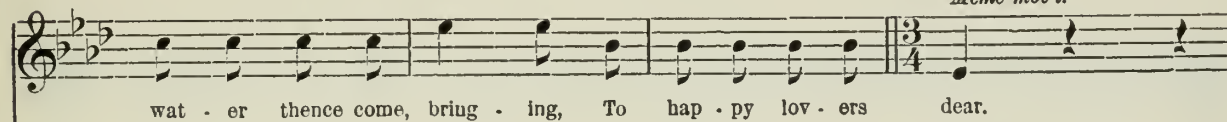
(Closed mouths.)

*rall.* *p*



LAKME. *a tempo.**a tempo.*

*p*


*Meno mov't.**Meno mov't.*

*p*

*(Soberly.)*

When this cool draught is drained, by their lips, burn - ing

fev - er, From the same cup obtained, They wed - ded are, they wed-ded are, and ev - er

more, The goddesses nn - thoughtful never, Their love life they watch o'er.

GERALD.

The

*poco rit.*

kind - ly god - dess - es as ev - er Their love - life they watch

god - dess - es, in thought - ful nev - er Their love - life they watch

*poco rit.*

*poco rit.*

o'er. But we shall scarce be

*pp* 1st SOP.  
Down a - long the moun - tains, Let's re - pair..... While the tune - ful

*pp* 2d SOP.  
Ah!..... Ah!.....

*pp* TENORS.  
Down a - long the moun - tains, Let's re - pair..... While the tune - ful

Ah!..... Ah!.....

*pp*



a - ble Those, maids to follow through, Two by two. To this spring vene - ra - ble,  
 foun - tain waits us there..... From its murm - 'ring wa - ters  
 foun - tain waits us there..... Ah!  
 From its murm - 'ring wa - ters  
 Ah!

*pp*

I'll go! sing - ly for you. Wait for me! .....  
 Two by two..... Drink we, sons and daughters. 'Neath the blue.....  
 Two by two..... Ah!  
 Drink we, sons and daughters, 'Neath the blue.....  
 Ah!

*pp* *pp*

GERALD.

237

LAKME.

(She goes out slowly)

O temptress, charming dear ..... still! ..... Wait for me!

Down a - long the moun - tain, Let's re - pair ..... While the tune - ful foun - tain

Ah! ..... Ah! ..... Ah! ..... Ah! .....

Down a - long the moun - tain, Let's re - pair ..... While the tune - ful foun - tain

Ah! ..... Ah! .....

GERALD. (He follows her with his eyes.)

FRED. (Appearing.) He is living!

*rall.* I live thro' your ca - price And by your sov'reign will.

Waits us there.....

*rall.* Waits us there.....

(Closed mouths.)

*rall.* *p*

SCENE II. FREDERIC, GERALD.

FRED. (*appearing suddenly.*) He is living!  
 GER. What! Frederic?  
 FRED. Yes, 'tis I! I have searched everywhere for you, and without luck. At length I find you! I learned what had happened. I was informed that one of our people had been struck down on the public square by one of the fanatics who organize insurrection against us through all the provinces, and at once suspected Nilakantha. It was you who were attacked!  
 GER. Yes!  
 FRED. And on account of the Brahmin's daughter?  
 GER. Yes, and it was she who saved my life,  
 FRED. Is she here?  
 GER. Yes.  
 FRED. (*changing his tone.*) Ah! Gerald, do not allow yourself to be further drawn away by a passion which is not the same with these Hindoo maids as with our young English girls. When they only take a fancy that another will soon replace, 'tis charming! But when love has penetrated their hearts, open to every intoxication, it becomes terribly serious! Come! be off with me, at this moment even! We must leave at once!  
 GER. Without seeing her again?  
 FRED. Yes, without seeing her.  
 GER. But just remember I owe my life to her.  
 FRED. It is a matter of more than love,—it is an affair of honor!  
 GER. Of honor?  
 FRED. Yes. The revolt is extending on all sides, and our regiment will leave in one hour.  
 GER. I will follow it.

FRED. No, no; you will come with me. It is a case, Gerald, which must take its place above all passions, all enticements, and all troubles. It is the honor of a soldier! I do not wish that, at the roll-call of those who march against the enemy, the question shall be asked, Where is Gerald? I do not wish, when the English flag is threatened, that any one should say, Gerald, is not at hand.  
 GER. One moment—  
 FRED. No! she will withhold you.  
 GER. She will not, indeed!—just time to see her. In an hour I shall have rejoined you.  
 FRED. You swear it?  
 GER. Yes, I swear it! (*After an effort*)  
 FRED. So be it! but be prudent. The governor has this morning organized a hunting party to conceal the gravity of events. Miss Ellen and Miss Rose were but this moment on the outskirts of the wood.  
 GER. Miss Ellen?  
 FRED. I hope they may not have seen me. Ah! heaven, if—they have followed me, hide yourself in this thicket; they must not see you. (*GERALD conceals himself*) Thank God, he is saved! But how shall I explain my presence here? Why in the devil's name have I come to conceal myself in this forest? I have been drawn here by my poetic nature? No! that would be too unlikely. I am studying botany. Well, I am not unlike a botanist; I am studying the flowers of India. (*looking at a plant.*) Datura stramonium,—a terrible poison (*plucking a flower.*) The sunflower? This must be a sunflower, inoffensive enough. Here they are!—feign to be asleep. I shall have fallen asleep while studying botany!

DREAMER, AWAKE.

No. 18. TRIO.

SCENE III. FREDERIC, ELLEN, ROSE. (*ELLEN and ROSE approach gently towards FREDERIC, who feigns to be asleep.*)

*Allegretto non troppo.*

The musical score is set in 3/4 time with a key signature of one sharp (F#). It begins with a piano introduction in the left hand, marked *Allegretto non troppo*. The right hand enters with a melody of eighth notes. The score is divided into three systems. The first system shows the piano accompaniment and the vocal line for ELLEN. The second system continues the piano accompaniment and the vocal line for ELLEN. The third system shows the vocal line for ROSE. The lyrics for ELLEN are "Dreamer, a - wake!....." and for ROSE, "Dreamer, a -".



O dreamer, wake! O dreamer, wake! Dreamer, a-wake!

- wake!.... Dreamer, a-wake!

*J*

This system contains a vocal line and a piano accompaniment. The vocal line has three phrases: "O dreamer, wake!", "O dreamer, wake!", and "Dreamer, a-wake!". The piano accompaniment features a melody with triplets and a bass line with chords. A dynamic marking of *J* (for *ritardando*) is placed above the final measure of the vocal line.

FREDERIC. (*playing surprise.*)

Who's this jol-ly bird,

How! What! Miss-es El-len and Rose here!

*p*

This system contains a vocal line and a piano accompaniment. The vocal line has three phrases: "Who's this jol-ly bird,", "How! What!", and "Miss-es El-len and Rose here!". The piano accompaniment features a melody with triplets and a bass line with chords. A dynamic marking of *p* (for *piano*) is placed below the first measure of the piano accompaniment.

FREDERIC. (*embarrassed.*)

here re-pos-ing On this charm-ing flower-bank a-lone? 'Twas a

This system contains a vocal line and a piano accompaniment. The vocal line has three phrases: "here re-pos-ing", "On this charm-ing flower-bank a-lone?", and "'Twas a". The piano accompaniment features a melody with triplets and a bass line with chords.

ROSE.

Concern - ing mat - ter  
 prob - lem as I sus - pect, And I remained here to re - flect.

FREDERIC.

sci - en - tif - ic, That will explain your coming here! To your gay - est mood

ELLEN. (*mockingly.*)

Sure-ly, 'twas not right you to  
 I will yield. And you may joke if jests ap - pear!

fol - low.  
ROSE.

Forcing you to false - hood, I fear.  
FREDERIC.

To your jokes I yield, but they'r:

The first system of music features three staves. The top staff is a vocal line for Rose, starting with the lyrics 'fol - low.' and 'ROSE.'. The second staff is a vocal line for Frederic, with lyrics 'Forcing you to false - hood, I fear.' and 'FREDERIC.'. The third staff is a piano accompaniment, consisting of two staves (treble and bass clef) with triplets and chords. The lyrics 'To your jokes I yield, but they'r:' are positioned between the second and third staves.

Sure - ly, 'twas not right you to fol - low.

Forcing you to

hol - low. Well, you may joke where jests ap - pear !

The second system of music features three staves. The top staff is a vocal line for Rose, with lyrics 'Sure - ly, 'twas not right you to fol - low.'. The second staff is a vocal line for Frederic, with lyrics 'Forcing you to' and 'hol - low. Well, you may joke where jests ap - pear !'. The third staff is a piano accompaniment, consisting of two staves (treble and bass clef) with triplets and chords. The lyrics 'hol - low. Well, you may joke where jests ap - pear !' are positioned between the second and third staves.



ELLEN. (*with irony.*)

Ah! well said... .. for young la - dies post - - - ed,.....

ROSE.

false-hood I fear! Ah! well said ..... for young la - dies

..... As mod - els who should oft be toast - ed,..... .. And each a belle, Ah! 'tis not

post - - - ed,..... .. As mod - els who should oft be toast - ed,... .. And each a

well! Rac - ing off..... .. like two young ga - zelles, here, ..

belle, It is not well. Rac - ing off,..... .. like two young ga -

..... And run - ning o - ver hills and dells, here,..... No fears to quell Ah! 'tis not  
 - zelles, here..... And run - ning o - ver hills and dells here,..... No fears to

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The lyrics are: "..... And run - ning o - ver hills and dells, here,..... No fears to quell Ah! 'tis not - zelles, here..... And run - ning o - ver hills and dells here,..... No fears to". There is a dynamic marking of *p* (piano) at the beginning of the second vocal line.

well.

FREDERIC.

quell, It is not well. No, 'tis true..... you're not great crim - i - nals at court

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff. The lyrics are: "well. FREDERIC. quell, It is not well. No, 'tis true..... you're not great crim - i - nals at court". There is a dynamic marking of *p* (piano) at the beginning of the second vocal line.

here, But yet, 'tis rath - er dangerous sport..... In this land where good works are short. Go

The third system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff. The lyrics are: "here, But yet, 'tis rath - er dangerous sport..... In this land where good works are short. Go". There is a dynamic marking of *p* (piano) at the beginning of the second vocal line.

rac - ing off like young ga zelles, here, Go rac - ing off like young ga -

*suivez.*

- zelles, here. No foes to quell, It is not well....

ELLEN.

Ah! just so, ... .. for young girls, well post - - - ed, ... ..

ROSE.

Ah! just so, ... .. for young girls, well

..... No, not so!..... You're well bred, well

*Ped.*



..... Though oft times we are cheer'd and toast - ed,..... and rath - er swell, Ah! 'tis not  
 post - - - ed,..... Tho' of - ten we are cheer'd and toast - ed,.... and rath - er  
 post - - - ed,..... You are not crim - i - nals at court here, If rath - er

*Ped.* \* *Ped.* \*

well! Rac - ing off,..... like two young ga - zelles, here,....  
 swell, It is not well. Rac - ing off,..... like two young ga -  
 swell, but 'tis not well. Rac - ing off, ..... like two young ga -

*Ped.* \*

..... And run - ning o - ver hills and dells, here,..... No foes to quell Ah! 'tis not  
 - zelles, here..... And run - ning o - ver hills and dells here,..... It is not  
 zelles, here, Off a - cross the woods In jol - ly moods. But rath - er

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle and bottom vocal staves also use treble clefs. The piano accompaniment is written for the left hand in a bass clef. The lyrics are printed below the vocal staves, with some words appearing on multiple lines. A dynamic marking 'p' (piano) is visible at the beginning of the first vocal line.

well! Yes, 'tis dangerous fun Through the woods to run, Like two young ga - zelles.....  
 well! Yes, 'tis dangerous fun Through the woods to run, Like two young ga - zelles.....  
 swell! Yes, 'tis dangerous fun Through the woods to run, Like two young ga - zelles.....

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle and bottom vocal staves also use treble clefs. The piano accompaniment is written for the left hand in a bass clef. The lyrics are printed below the vocal staves, with some words appearing on multiple lines. A dynamic marking 'p' (piano) is visible at the beginning of the first vocal line.

here, like ga - zelles..... here, No foes to quell. But 'tis not well, But 'tis not well, But 'tis not well, But 'tis not well.

*rit.* *a tempo. cres - cen -*

*rit.* *a tempo.*

*rit.* *a tempo.*

*suivez.* *a tempo.*

*dim.*

well, No, 'tis not well,..... Ah! 'tis not well.

well, No, 'tis not well,..... Ah! 'tis not well.

well, No, 'tis not well,..... Ah! 'tis not well.

*do.* *f* *ff*



ROSE. We followed you.

FRED. Ah!

ELLEN. Without a thought of doing so!

ROSE. (to FRED.) Ellen hoped a little that she might find Gerald with you.

FRED. What, here! Gerald? What an idea! Gerald with me! (ELLEN moves towards the thicket where GERALD is concealed.) Please do not go in that direction.

ELLEN. But why not?

FRED. Those thickets are dangerous. I will go and show you the way.

ROSE (moves towards the thicket.) Come, then; let us go.

FRED. Not in that direction, Miss Rose.

ROSE. Ah! why not?

FRED. This way; I will guide you to the outskirts of the forest; and then will rejoin my regiment, which we shall meet in that direction.

ELLEN. Will Gerald be there?

FRED. (so as to be heard by GER.) Certainly he will be there; that is, I think so. Could you imagine to yourself that an English officer would fail in his duty? He will find time before leaving to tell you again how much he loves you. I am sure that just now he thinks only of you.

ROSE (perceiving a veil left by LAKME.) Ah!

FRED. Come, lose no time.

ROSE. You must be vexed with us?

FRED. Not at all.

ROSE. We have troubled you.

FRED. I was only studying the flowers of India.

ROSE (showing the veil.) This, for instance?

FRED. (aside.) Pshaw! That compromises me. (Aloud.) I explain it all.

ELLEN (eagerly and laughingly.) Oh! no; do not explain.

FRED. I insist upon telling you—

ROSE (throwing down the veil.) Oh! monsieur; no confidences.

FRED. My innocence would surprise you. (to ROSE) Here take my arm, (to ELLEN,) and you my other arm.

ROSE. No, I will walk alone.

ELLEN. I, too.

FRED. Then I shall order a halt. (Aside.) I alone am to blame; and he,—well, he is saved. There is a deity for lovers, who ought to think of me (Running to ELLEN.) Let me push aside the branches. (They disappear; GERALD also comes out from the thicket and follows them with his eyes, seized with violent emotion.)

SCENE IV.—GERALD, alone; then LAKME.

GER. Twenty times I have just escaped betraying myself. I blushed at concealment, and shame withheld me. (Perceiving LAKME approaching.) Lakme.

LAK. (returns triumphant, bringing the cup of holy water.)

## SO THEY WALKED, TWO BY TWO.

### No. 19. Duo and Chorus in the wings.

Andante. RECIT. LAKME.

So they walk'd, two by two, With their arms in - ter -

Andante. RECIT.

la - cing, These lov - ers young and true.... I— walk'd quite near them,

Mesure.

The musical score is written for voice and piano. It features a recitative section for Lakme and a duet section for the two characters. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes vocal lines with lyrics and piano accompaniment with dynamic markings like 'p' and 'pp'.

too, With my tho'ts, figures trac - - ing, I walk'd, my heart did swiftly beat, Like

theirs, all a-thirst, hope em - brac - ing. And now, at last, hear me repeat.

*Meme mouv't.* (Religiously.)

When from one cup between them They've drunk, each oth - er

(She looks at him attentively.)

fa - cing,..... U - nit - ed they will e'er re - main!....

*(Struck with stupor, she lays down the cup.)**Lent.*

'Tis you no more! 'Tis not yourself! Ah! .... 'tis you no

GERRLD.

Lakme!

*Lent.*

*f* *p* *f* *p*

more! Your soul, when you spoke sweet-ly, On your lips was plainly posed. Fire has left your glance com

*espressivo.*

*p* *pp*

- plete - ly, .... Which me en - close. Upon your face clouds I trace, which tho' past, Have froz'n it,

*f* *p*

*cres.* *p*



*Allegretto.*

fast !

GERALD.

Are not you ..... the charming maid - - en, For whom all else I've for-

*Allegretto.*

*p*

'Tis you no more !

'Tis you no more !

- got ? Are you less fair, with less love la - - den ? Less fair, with less grace

*f* *p*

*(Gravely.)*

Wish you that our two fates, should be joined ev - er - more !

la - den ? I wish what you de - sire, The means of re - con-

*sfz*

*p*

- cil - - ing your ca - pri - ces, I wish,..... I wish to see you

## LAKME.

smil - - ing. Which-so - e'er the god may be Whose pow'r you wor - ship so blind - ly,

*sfz*

What e'er your faith, harsh or kind - ly, You know what an oath's worth to

*Andante.*

me!.... . Then drink from this cup flow - ing, Where is love fail - ing

*Andante.*

*p*

nev - er. Drink!.... And thus swear you will love me for -

*Allegretto marcato.* GERALD. (almost speaking.)

- ev - - - - er! Heaven!

*Allegretto marcato.*

*sfz*  
(Tambour in the distance.)

*Sva bassa.*

TENORS. *p*

Be rea . . . . .

CHORUS OF SOLDIERS. (at a distance, in the wings.)

BASSES.

(Fifes and drums in the wings.) *Sva*

*fff*

*Sva bassa.*



GERALD.

Troops are here!

- dy!

Be

Be stea . . . . . dy!

*Sva*

*Sva*

LAKME.

GERALD.

Drink !.....

They are ours!

rea . . . . . dy!

Be stea . . . . . dy!

*Sva*

*Sva*

LAKME.

Drink! . . . . . And mine to be, thus

With joy we leave our camp.

With joy we leave our camp.

8va

3

8va

GERALD.

LAKME. (throws down the cup with force.)

vow.... Lak - me! You dare not now!

bien marqué. *mf*

And sing while we tramp. *A*

And sing while we tramp. *A*

8va

*tr*

*tr*

*p*

(She gazes fixedly upon GERALD, who looks out at the side whence comes the Chorus.)

It is there his  
 march de - light - ful, Twixt bat - tles and songs, By all 'counts right - - ful To  
 march de - light - ful, Twixt bat - tles and songs, By all 'counts right - - ful To  
 thoughts are re - turn - ing.  
 sol - diers be - longs. Towards home and kind friends, Tri - umph - ant we go..... Our  
 sol - diers be - longs. Towards home and kind friends, Tri - umph - ant we go..... Our

RECIT.  
 His heart is falt'ring now, For native land and dear friends he is  
 songs to En - gland shall light - - ly blow.  
 songs to En - gland shall light - - ly blow.

RECIT.  
*p*



(With anguish, after vainly trying to attract his attention.)

yearn - ing! 'Tis end - ed now.

Mouvement de la Marche.

*mf*

(While Gerald listens with bowed head, Lakme desperately gathers

*Sva.*

*Tres souvenu.*

*mf*

*cres.*

a flower of the Datura, and eats it, smilingly, without notice from Gerald.)

*agitato e accelerando.*

*cres.*

GERALD.

Lak - me! what's that you do!

*Hautb.*

*p espress.*

SCENE V. *The same.*

LAKME. (*goes to him smiling and tenderly.*)  
*Andante.*

You've giv'n me, love, the sweetest dream - ing That one may know be -

*Andante.*  
*pp*

neath our sky; Long - er stay, till ex - quis - ite seem - - ing, Is

here made a re - al - i - ty. To me you've whispered ten - der

*Ped.* \*

phra - ses, More sweet than Hin - doos ev - er know.... You've

taught me what delights and gra - ces Dwell in vows murmured soft and low,....

murmured soft and low. Ah!..... You've given me, love, the sweetest dreaming

That one may know be - neath our sky. Long - er stay, till ex - quis - ite seem - ing Is

here made a re - al - i - ty,..... is a re - al - i - ty!

*rall.*

*pp* *sivez.*



*Allegro agitato.*

GERALD.

That which I read up - on your features, Chills my heart, fear - smitten, like a

*Allegro agitato. (Beaucoup plus anime.)*

*fp poco cres.*

*poco cres.*

*mf*

stone! My soul floats free from dull - er crea - tures, And henceforth I am yours a.

*poco rit.*

*suivez.*

## LAKME.

- lone!..... Ah! it is now I'd fain be.

*Tempo.*

*p*

lieve you. Be - hold the cup that here I give you.

(She wets her lips from it.)

(Then holds it out to him.)

Drink !

GERALD. (Taking it, exaltedly.)

To you, Lak - me,....

Detailed description: This system contains the first four measures of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the instruction 'Drink !'. The piano accompaniment consists of chords and moving lines in both hands. The key signature has three sharps (F#, C#, G#).

(With melancholy.)

'Tis our love - feast

.... for - ev - er - more!.....

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics "'Tis our love - feast" and ".... for - ev - er - more!.....". The piano accompaniment continues with chords and moving lines. The key signature changes to two sharps (F#, C#).

that we out - pour.....

(He drinks.)

Tempo.

*suivez.*

Detailed description: This system contains the final four measures. The vocal line begins with the lyrics "that we out - pour....." and "(He drinks.)". The piano accompaniment features a change in tempo and key signature to two flats (Bb, Fb). The word "suivez." is written in italics in the piano part. The system concludes with a double bar line.

GERALD. (With exaltation.)

Though doubt may shade our mor - row, I'd have no cloud of sor - row,

I'd have no cloud of sor - row On your eu - chanting brow.....

Be-neath the charm I'm rest - - ing, That ne'er a tear pro - test - ing,

That ne'er a tear pro - test - ing, Shall ob - scure your beau - ty's glow! 'Tis the  
a tempo.

*poco rall.* \* *a tempo.* LAKME.

*suivez.* *p*



fes - tal of our young love, Of our love, 'tis the fes - tal day.....

A<sup>1</sup> GERALD.  
..... Though doubt may shade our mor - row, I'd have no cloud of

sor - row I'd have no cloud of sor - row On your en - chant-ing brow.....

LAKME.  
..... 'Tis my first tear of sor - - row.  
Be - neath the charm I'm rest - - ing, That ne'er a tear pro

*en largissant.*

A charm from death I bor - - - - - row, Since it doth love be - stow.

*en largissant.*

- test - - - ing, That ne'er a tear pro - test - ing, Shall obscure your beauty's glow!

*en largissant.*

*Ped. cres. Ped. f mf*

*Plus anime.* *failing.*

Ah! 'tis an

I'm all your own, I tru - ly swear it!

*Plus anime.* *dim.*

oath that scarce your strength will try..... I have no fear, Ah!....

( smiling. )

... .. Here I now de- clare it, I soon shall die! But

GERALD.

Shall die!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a series of dotted lines, followed by the lyrics 'Here I now de- clare it, I soon shall die! But'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include a piano (*p*) marking and a hairpin crescendo leading to a *p* marking.

death..... does not lov - ers part,..... Our souls re -

*p*

*Ped.* \*

The second system continues the vocal line with lyrics 'death..... does not lov - ers part,..... Our souls re -'. The piano accompaniment features a right-hand melody and a left-hand bass line. A piano (*p*) dynamic is indicated. A 'Ped.' (pedal) instruction with an asterisk is placed below the piano part.

- joined, fore - see - - - ing. I to you..... give my

The third system continues the vocal line with lyrics '- joined, fore - see - - - ing. I to you..... give my'. The piano accompaniment features a right-hand melody and a left-hand bass line.

be - - ing, And I die..... .. on your heart. And I

GERALD. Lak - me!

The fourth system continues the vocal line with lyrics 'be - - ing, And I die..... .. on your heart. And I'. The piano accompaniment features a right-hand melody and a left-hand bass line. The system concludes with the vocal line saying 'GERALD. Lak - me!'.



*a tempo animato.*

die..... on your heart!

No! it is no more

*suivez.*

*p*

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with lyrics: "die..... on your heart!". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The tempo marking "a tempo animato." is placed above the vocal line. The piano part features a series of chords and moving lines, with a dynamic marking "p" (piano) appearing in the third measure. The word "suivez." is written in the piano part in the first measure.

*a tempo animato.*

death, Life, 'tis strong and glow - ing. Pass - ing at full

*cres.*

*mf*

The second system of the musical score consists of two staves. The top staff is a vocal line in treble clef with lyrics: "death, Life, 'tis strong and glow - ing. Pass - ing at full". The bottom staff is a piano accompaniment in grand staff. The tempo marking "a tempo animato." is placed above the vocal line. The piano part features a series of chords and moving lines, with a dynamic marking "mf" (mezzo-forte) appearing in the third measure. The word "cres." (crescendo) is written in the piano part in the first measure.

breath From your pale lips o - ver - flow - - - ing.

*cres.*

The third system of the musical score consists of two staves. The top staff is a vocal line in treble clef with lyrics: "breath From your pale lips o - ver - flow - - - ing.". The bottom staff is a piano accompaniment in grand staff. The tempo marking "a tempo animato." is placed above the vocal line. The piano part features a series of chords and moving lines, with a dynamic marking "cres." (crescendo) written in the piano part in the second measure.

LAKME.

Fare - well.....

Ah!..... Though doubt may shade our mor - row, I'd have no tear of

*sf* *p* *suivez.* *p* *p*

*allarg.* *Ped.* \* *Ped.* \*

1 End of the cut.

..... O dream of sor - row! A - last! what

sor - row, I'd have no tear of sor - row On your en - chant - ing brow.....

*p* *cres.*

LAKME.

shadow on my heart lies now! 'Tis my first tear of sor - row.

Be - neath the spell I'm rest - ing, That ne - ver tear pro -

*f* *Ped.* *p* \* *Ped.* \* *Ped.* *p*

*en largissant.*

A charm from death I bor - - - row, Since it love doth be -

*en largissant.*

- test - - - ing, That ne - ver tear pro - test - ing, Shall obscure your beau - ty's

*Ped.*

*cres.*

*Ped.*

*Ped.*

*a tempo animato.*

*allargando.*

*Tempo.*

- stow! Since it love..... doth be - stow!.....

*a tempo animato.*

glow! Shall ob - scure your beau - ty's glow!.....

*Tempo.*

*Ped.*

*allargando,*

*Ped.*

*8va bassa.*



## 'TIS HE! 'TIS HE!

SCENE VI. *The same.* NILAKANTHA, HINDOOS.

## No. 20. FINALE.

*Allegro.*

LAKME. GERALD.

NILKANTHA. Heaven! my fa - ther! Now

TENORS. 'Tis he! He! be - side Lak - me!

CHORUS OF HINDOOS. BASSES. 'Tis he!

LAKME.

strike! Now strike! Un - armed here am I! Now hark to me!

Thou must die! Thou must die!

Thou must die!

*ff > p*

*(Withholding her father, by a gesture.)*

We both have ta'en a draught from the gob - let of iv - 'ry.

NILA. *f*

TENORS. Which sa - cred is for you! He!.....

BASSES. He!.....

*f* *dim*

*Andante (le double plus lent).*  
LAKME. (*With failing voice.*)

If so it must be,..... A vic-tim to the gods you of - fer,

*Andante (le double plus lent).*

*p*

Let them claim one in me!.....

GERALD.

In her eyes,.... what light is shin - ing!

(*With ecstasy.*) To me they speak!

GERALD. (*With sobs.*) Great God! She now

NILKANTHA. (*Taking her up.*) Lak-me! my daugh-ter!

(*Bassoon.*) *f* *dim.*

*Lent.*

dies fo i me l...  
V. elles.

*p* *espressivo.*

*Andante.*  
LAKME. (Failing.)

You've given me, love, the sweet - est dream - ing, That one may know be -

*Andante.*  
*pp*

neath our sky; Let me stay till ex - qui - site seem - ing is

here made a re - al - i - ty. Far from world - ly— Ah!

(She dies.) GERALD. (Utters a cry.)

*pp* *f - p*

*Maestoso.* NILAKANTHA. (With exaltation.)

Hea - ven! Her soul now has life e -

*pp* *f*



ter - - nal; She leaves earth for re - gions su - per - - nal. Up - ward

bears she our vows on high, . . . . . When an - gel glo - ries fill the

TENORS.

BASSES.

When an - gel glo - ries fill the

8va

f

GERALD.

Ah! . . . . .

sky! . . . . .

Ah! . . . . .

Ah! . . . . .

sky! . . . . .

8va

f

Ped. \* Ped. \* 3 3 \* 8va bassa Ped. \*

Fine.



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